

THE ART-UNION.

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EXHIBITIONS
FOREIGN ART
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ON THE SIZE OF WORKS OF ART.

SIR,—When I first proposed to myself sending you some observations on this subject, I thought of going much more deeply into the matter than my time and present occupation will admit. My wish was to attempt doing away a prejudice, which seems to have got hold of the public mind, that size is grandeur, and that the higher walks of art cannot be cultivated unless it be done by the acre. I meant to have combatted this opinion, and to have shown that though "greatness of dimension" may have an imposing effect on the multitude, grandeur is a quality of art existing entirely independent of dimension. To support this position I should have referred to the antique gems, which, though not larger than a watch-seal, are capable of filling the mind with an idea of as much sublimity as the largest statue, or group in marble, bronze, or any other material—and to the beautiful outlines of Flaxman from the Greek and Italian poets, outlines which, circulating through the whole world, have been the renovation of art, and the foundation of everything good or great that is growing up in the various schools of Europe. These compositions, executed in the space of a few inches, and enclosed within the covers of an ordinary sized music book, would have been proved to possess all the qualities of grandeur and sublimity, and to be entitled to as high a rank in art as Homer, Æschylus, and Dante claim in literature. In French painting the *Moissonneurs* of Leopold Robert, though a comparatively small work, might be proved to make a greater impression on the mind than similar subjects by Schnetz, Boudonier, and others, whose figures are as large as life; and were it permitted to talk of living English artists I might have told of a little picture called a 'Sonnet,' of a span's breadth in the exhibition of the Royal Academy, which reminds the spectator of the magnificent groups by Michael Angelo in the Sistine chapel; and of Christ calling little children to him that he may lay his hands on them and bless them, which contains all we require of beauty, expression, character, and dignity, in the compass of two or three feet. I should have endeavoured to find out the principle on which this depends, and to have shown that, however necessary the production of large works may be towards the advancement of the arts in any country, still there is something to be obtained in art grander than size, and much more important than greatness of dimension. I should have called on painters themselves to set the example, and have endeavoured to show that much may be done in the diffusion of taste for the higher walks of art, though there are no palaces to be decorated, no churches to be filled with objects of devotion, nor any public buildings, on the walls of which the historic events that have led to England's glory are ordered to be commemorated. But I must leave to other minds and abler hands

to follow out what I have indicated, contenting myself at present with a few observations on the much humbler subject of size as it affects portraiture. And here, I think, all will agree with me, that largeness of dimension is a positive evil. A portrait represents an object we love, or some character of celebrity we respect and admire. In either case it is the mind only about which we are interested; we would have our friend near to us, mixing up, as it were, in our family circle, and sharing in our every-day sympathies. Now if this friend be painted on ten feet of canvass bordered by two or three feet of frame he will be carried up out of our sight, we shall leave him to his fate, and seldom bestow on him a single thought. The old painters felt the force of this, and though the largeness of their palaces might have made a contrary course more tolerable, I believe there is no instance of a portrait painted on very large canvass by Raffaele Titian, Paolo Veronese, or even Tintoretto. Nay, when Vandyke made portrait-painting a distinct branch of the art, and when he practised in this portrait-loving country he always took care the figure should fill up the size, without the enormous space to let which has fallen on our less fortunate days. Sir Joshua Reynolds was the first painter of any talent or celebrity who introduced the custom of placing his figure on an immense canvass, with a large unoccupied space around it. This really great painter always aspired to something beyond his daily occupation, and, perhaps, he thought the space would give him room for matter better worth notice than the object it was his business to represent; this seems the more probable, because his practice, when he painted works of invention, was quite opposed to his portrait-painting system—in all these works he was careful to fill the canvass with the subject, introducing nothing impertinently, and leaving no room to let. The followers of Reynolds have continued his large sizes until the dimensions of a whole-length, half-length, &c. are regulated, not by the character of the subject, or the taste of the painter, but by the wisdom of the colourman and canvass-strainer. Portrait-painting is always more or less a matter of trade. Perhaps it is to the artist's convenience to follow his predecessors as geese follow each other under a barn-door, but I am quite sure the moment any man of genius shall be bold enough to paint portraits on sizes of his own, which may be made to accord with the subject instead of the subject being forced into fitting the canvass, he will be hailed as a reformer in taste, and his doors will be surrounded by anxious candidates for the exercise of his pencil. Perhaps I should not have ventured on this subject now where I not furnished by the present exhibition with examples to my purpose. In the middle room of the Royal Academy there is a whole-length, by Maclise, of an old lady, and two half-lengths of lovely young ones, by Rothwell, which will do more to establish the point I am aiming at than

all the writing in the world. I could say much of the merit of these works, but my object here is not to praise the painters but to call public attention to the immense advantage gained by the adopted size, and I would put it to any frequenter of the exhibition whether he would not like to have his friends represented in this tangible and conversable shape, where he could communicate with their minds and hearts, instead of seeing them wandering all alone in a great green Park, or bolt upright against the plinth of a column, with some yards of curtain rolling down at their unfortunate feet, themselves having nothing in the world to do with either column or curtain, or any other of the common-place matters which have been forced in with much bungling and difficulty to make up the allotted measure of absurdity.

It is no easy matter to do away with long established prejudices, however ridiculous. The present generation would hardly believe that their forefathers and mothers submitted for above a century to the barbarous custom of putting white powder in their hair, thereby destroying and rendering of none effect the most beautiful ornament of the human form; and not satisfied with destroying its colour, the women formed their stiffened locks into a shape something like a basket, and the men into pigtales, knockers, and other vile resemblances. And after all, it was no improvement in taste and intelligence that put an end to these horrors, but a hair-powder tax, introduced by William Pitt, a man, if possible, more opposed to the fine arts than Joseph Hume and his vulgar coadjutors. I wish Lord John Russell, or Mr Spring Rice, would tax the present form of a fashionable coat with its horrid collar and appendages, the stiffener round a man's neck, and the hat upon his head; we might then hope to see an improvement in the shape of garments, similar to that which Pitt produced in hair-dressing. But I fear no tax, nor anything but a voluntary return to common sense will do away with the abominations of *whole-lengths*, *half-lengths*, *kit-cats*, *three-quarters*, and bring back the representation of living beings to the dignified simplicity of which so glorious an example is left us in the works of Raffaele, Titian, Paolo Veronese, and other worthies of ancient days.

If, sir, there be any truth in these remarks, I may leave them to the good sense of the artist and the public, without filling your pages with more words, or occupying the space which others, more accustomed to the pen, will render interesting. I am an artist, and not an author; and though, from time to time, I may take the liberty to send you some suggestions on, what may appear to me, matters of interest and usefulness, I feel so much my deficiency in the power of writing, that I am sure the less that is said the better.

Yours, &c.,

AN OLD STUDENT.

THE SECOND SERIES OF DESIGNS FOR THE NELSON MONUMENT.

We do not hesitate to say that the time is fast approaching when public competitions of this nature will be conducted in such a manner as to ensure to every candidate fair play, and a careful examination of his design placed on an equal footing with the designs of his rivals. Through the exertions of the periodical press, (and to ourselves specially we take some little of the credit,) the Committee appointed to carry the Nelson Testimonial into effect have been led to state they should admit the public to an examination of the designs *previous to the declaration of their decision*, a departure from the method heretofore pursued in these matters, as unexpected as it is important. At the present moment, however, although they have fully admitted the principle, and have stated at a late meeting that it was expedient they should be in some degree guided by the opinions which the public might express, they have so restricted the means of obtaining admittance that as yet few persons have been able to see the designs, none indeed but such as could obtain tickets from the Committee themselves, so that in reality it is not the public at present, but merely a *selected* section of it which is admitted. We trust nevertheless, and think we have reason to believe, that these restrictions will be speedily removed, and measures taken to render the exhibition much more general.

One of the chief defects in the arrangement of the present competition, is the want of uniformity in the scale on which the various drawings and models are made—a defect very likely to lead to great misapprehension in the minds of those who are not accustomed to the examination of designs, and to induce an unwise selection. Several of the models are many feet in height, having a bold and colossal appearance, while others are but a few inches, and would seem to be mean and unimportant. These latter, however, would, in several cases, be large and striking in execution, whereas the former, supposing the amount of money to be expended remain as at present stated, must, from the intricacy of the design, or the number of figures, be made comparatively small and insignificant. We cannot too forcibly press this fact upon the attention of the Committee: it is too late now to remedy the error, but it behoves them to use great care in the examination of the designs, and to obtain the magnitude of each of them, by comparison, in their own minds, with some known standard.

Notwithstanding the dissatisfaction which was justly expressed by the artists at the late decision of the Committee, they have responded liberally to the second demand for designs, no less than one hundred and sixty-seven proposals having been sent in. With some very few exceptions they display much talent, and in many cases great genius; and as a whole, they form a monument of the energy and industry of our artists, highly creditable to themselves and the country. We should be glad if the Committee had it in their power to reward each of the artists, hereafter, with a medal struck in commemoration of their honourable struggle. The cost would be comparatively trifling, the effect would unquestionably be good. Or, if this be not done, why should not government step forward and encourage rising talent by purchasing some few of the best designs, and depositing them at Greenwich, Woolwich, Portsmouth, and elsewhere, as the commencement of galleries of naval memorials? We shall look for some such step. We proceed to remark upon a few of the designs which have been submitted:—

No. 1, a model, by Pistrucci, of the Mint, presents a colossal trident, eighty-nine feet high, rising from a segment of the globe, forty-five feet in diameter, on which three very graceful reclining figures of victories are engaged in sculpturing memorials of the hero. Praise is due to M. Pistrucci for an original conception, cleverly carried out, but the form of a trident is so common that no one could hope to impart to it either grace or dignity. Seen from any distance the memorial would be nothing more nor less than, a large toasting fork.

No. 13, a composition by M. L. Watson, attracts attention by the great size of the model, nor does it

disappoint on examination. It consists of a figure of Nelson, on a pedestal, rising from a flight of steps. On the plinths of the pedestal are figures of Britannia, Neptune, and Victory, and at the four angles are socles with recumbent figures. To these latter, which were evidently suggested by a design by Mr Woodington, to which we drew attention in our notice of the first competition, much of the good effect of this model is due, and the same may be said of the two very charming designs, No. 35, by Bell and Ashton, and No. 38, by J. G. Lough, in both of which recumbent figures on projecting socles or plinths are introduced. In No. 14, we find Woodington's design, above referred to, still further improved, by being elevated on a flight of steps; and to the contemplation of this we return with a pleasure increased rather than lessened by time and the contemplation of many other more ornate designs. Its simple beauty, and admirable proportions, point it out as eminently fitted for execution.

No. 18, is a second design by the same author. It shows an able artist, but it is inferior in effect to the previous model, wanting entirely that "one-ness" which characterises the former. The removal of the second pedestal, on which the figure of Nelson stands, would improve the composition.

Mr Bailey's design, which gained the second premium on the former occasion, has been altered but not improved, by heightening the obelisk. This now overwhelms and renders unimportant the costly sculpture around the base. No. 40 is a fresh design, by Bailey, consisting of a pedestal, sub-pedestal, and raised platform. The sub-pedestal is rostrated, and has around it figures typical of Britannia, and of the Baltic, the Atlantic, and the Mediterranean—the upper pedestal is surrounded by winged figures of Victory, and supports a statue of Nelson: at the base of the whole are four projecting plinths, bearing sea horses, most beautifully modelled. The rostra have nothing but precedent to recommend them, and we hope sincerely they will not be employed in the selected design. Messrs Fowler and Sievier's model, which gained the third premium, and stands No. 21 in the present list, is the only one wherein rostra are introduced with advantage to the general effect. This design has been considerably improved since the first competition, by increasing the height of the second story.

We now come to speak of a bold and beautiful proposal by Mr Peter Hollins to erect a colossal statue of Britannia 120 feet high! This, if executed, would be the largest statue upon record, and if properly performed would probably become one of the wonders of the world. Whether or not the author of the design would be equal to the execution is a moot point, as unquestionably it would require talent of a high order. The drawing is beautifully done, but unfortunately is placed in such a situation that two out of three people would overlook it.

No. 36, by Patrick Park, who has sent no less than three new designs, exhibits both genius and skill.

Mr. W. L. Granville, who under the signature "Utinam" submitted in the first competition a beautiful drawing of a column, which he proposed to execute in iron, has returned it with considerable improvements.

No. 3, by Butler, a clever composition, although ill executed; No. 75, by Robert G. Wetten, displaying careful study of the subject; No. 97, by J. H. Nixon, and No. 160, by Thomas Bellamy, all deserve attentive examination; as indeed do many others, which want of space alone prevents us from particularizing at this moment. Mr Raiton, to whose drawing of a Corinthian column the committee awarded the first premium, has endeavoured, by extending the base and adjuncts, to remedy some of the objections which were urged against it. It is No. 65 in the present series. After what was said on a former occasion, however, we do not think the committee will venture to return to the column, and as we have already, in another number, expressed ourselves strongly on this head, we shall say no more about it here. If the committee should be bold enough to attempt it, the decision will probably rest between this by Raiton; No. 46, by Henry Case; and No. 55, by Nelson: we cannot however suppose that this will be the case.

THE ART-UNION OF LONDON.

THE annual general meeting of the subscribers constituting this excellent association was held on Tuesday, June 4th, at Mr Rainy's gallery in Regent-street, to receive the report of the committee, and distribute the prizes; the Right Hon. Lord Prudhoe in the chair. Mr Edwardes, the honorary secretary, being unavoidably absent, Mr Godwin, jun., F. R. S., was requested to read the report. From this it appeared that the number of subscribers had increased from 568 to 1058, and that the total amount of money collected was 1295*l.* 1*s.* 1*d.* The committee proposed to allot 700*l.* for the purchase of pictures or other works of fine art, and 300*l.* for the expenses of engraving and distributing a copy of one of the pictures so purchased to each subscriber. The scheme of prizes was as follows: to each of the twenty persons whose names were first drawn, a proof impression of the proposed engraving; to each of the second twenty names, a proof on India paper; to each of the nine following names, a picture at the price of 10*l.*; to each of the next five names, a picture at the price of 20*l.*; to each of the two next names, one at 30*l.*; to each of the four next drawn, a picture at the price of 50*l.*; to the next (which would be the 61st drawn), a picture at the price of 100*l.*; and to the 62d name drawn, the chief prize of 150*l.*

On the motion of Henry Thomas Hope, Esq., M.P., the report was unanimously adopted, and scrutineers were appointed to superintend the allotment, Miss Louisa Corboux kindly undertaking, on the part of the body of the members, to draw the cards. The names of the fortunate few were announced as each was drawn, and it was matter of remark, that the greater number of these were those of individuals in some degree known to the public. A vote of thanks to the committee and officers, for their successful exertions, moved by W. Jones, Esq., was carried unanimously; as was a similar vote (moved by B. Bond Cabell, Esq., F. R. S., and seconded by John Ivatt Brisbane, Esq., M.P.) to A. Rainy, Esq., for the kind facilities which he had afforded the committee during the whole year, and for the use of his gallery on that occasion. Mr Godwin stated it was the intention of the committee to close the lists earlier in the ensuing year, in order to give prize-holders the opportunity of making their selection before all the best pictures were sold. The plate of the "Camaldolese Monk," impressions from which were distributed to the whole of the subscribers of last year, has been destroyed.

We append a list of the names of those who gained money prizes:—George Roberts, Thomas Owen, Job Bradshaw, E. Landells, W. Field, Richard Ellison, R. H. Parkinson, John Britton, and G. Michelle, 10*l.* pictures. Frederick Barry, H. J. Barter, Miss Frances Nichols, John Turner, and George Godwin, 20*l.* pictures. Miss E. Chappell, and C. T. Collins, 30*l.* pictures. Noyes, (of Calce) John Bowyer Nichols, Thomas Hunt, and George Whitehead, 50*l.* pictures. R. Zouch Troughton, a 100*l.* picture, and G. Brown, a 150*l.* picture.

Among those who gained proof impressions of the forthcoming engraving are F. G. Moon, Henry Thomas Hope, B. B. Cabell, William Simpson, Charles Cope, Charles Dickens, Sir Martin A. Shee, Philip Hardwick, and Samuel Beazley.

It is unnecessary for us, now a days, to offer any observations in recommendation of this most valuable Institution. We have, elsewhere, remarked at some length, upon its leading feature—the right enjoyed by each prize-holder of selecting his picture. We rejoice to find that the members of the society—and consequently, its means of doing good—are largely on the increase. Still they are by no means in proportion to the numbers who love art and desire to advance its interests; and who require only to have the Institution brought under their notice at once to join it. We shall "report progress" from time to time, and do all in our power to promote its objects; and it will greatly disappoint us to find that before another year passes, the sum subscribed is not doubled its present amount. Surely London ought not to lag behind Edinburgh.

THE STORY OF DAVID DUNBAR.

It was a mild evening in August, neither cold nor hot; we had been journeying through North Wales, and had selected, as our abiding place, the little Inn of a y Bwch. Resolved to see as much as possible of the surrounding country, in our own way, we strolled up the leading to the Hall, and looked from the terrace at the picturesque Vale of Festiniog. Each moment of stay added to the beauty of the scene; a soft mist, so transparent that every object appeared through it, was sweeping up the opposite mountains, as it were from the depths of the valley towards the clouds that seemed to hang on the projecting or towering rocks, as weighed down by the purple and gold of Heaven's radiant treasury. The sun was sinking below the sea, and its lights, broken into a thousand different tints, flashed across the valley, creating beauties, and producing effects, which, though I well remember, I may not attempt to describe.

At last, and more quickly than I desired, these enchantments vanished; the mist thickened, though it immediately around us remained clear—the clear twilight of an autumnal twilight. We followed the winding path that wound and wound, now round a gigantic tree, now circling the base of some slaty rock, every feature of which was garlanded by creeping ivy. Suddenly, we emerged on a platform of soft green turf, commanding another view of the valley, more limited than that we had gazed upon a few minutes before, and of altogether a different character of beauty. The moon had risen, but its light looked so thin and pale, as hardly to deserve the name; and we were half inclined to murmur at the change, when the tones of a voice, once familiar, and still well remembered, made me look round. A gentleman and lady were seated on a grass bench, a little below the spot on which we stood; the gentleman had just enquired of his companion—

"And what in the perspective?"

There was nothing remarkable in the words; they might relate to the landscape, or I might have wrongly caught the sound, and they had reference to those prospects of the future which we create, and Time destroys. And yet what a multitude of memories they brought upon me! The speaker, I knew, could be no other than David Dunbar, whom I had known about five years before, and who every one said would hereafter rival Turner, and paint as well as Claude. Whether such anticipations were just, I could not say; though his pictures beautiful, but admired still more for his honest, true enthusiasm and warmth of his nature: a bosky dell—a noble tree—a bounding deer—a waterfall—a light—or the shadow of a cloud upon a hill—were to him sources of exquisite enjoyment; there was no affectation in this, it was genuine joy that illumined his eyes and made his whole countenance radiant—flushing his cheek and brow. He luxuriated in the beauties of Creation—Nature was not only his every day, but his holiday book; he read it—he felt it—he understood it—he loved it—he illustrated it—and all was hallowed by his fine susceptibilities of the good, as well as the beautiful. His religion had found its temple in the universe, and never did he point out a beauty, or direct attention to a particular object which attracted his admiration without adding, "And this enjoyment is given me by the Almighty!" He never prayed but to praise, and was abundantly grateful for the power of noting the graces or glories of Creation on his canvass. How delightful to meet him at such a time, on such a spot! The anticipation of hearing him speak of the wonders we had both seen to pass over the valley prompted the joyful exclamation of recognition that commanded his attention. He rose—advanced a step to meet me—he held out his hand, as frankly, as kindly as ever; the smile on his expressive mouth was unchanged—but his eyes! I looked up to meet their welcome—Alas! the eyes of David Dunbar were sightless. I was shocked beyond the power of utterance.—He felt my hand tremble. "You did not hear it then?" he said, as we all sat down on the green bench from which he had risen. I could not speak, but I looked mournfully into his face; I dared not ask "How was it?"

"Total eclipse!"—

So him whose life was light!

After a pause his companion said, "You have not introduced me."—How glad I was she spoke! The silence of those few moments had grown insupportable. "My wife, my Mary," he answered, and then continued, "When this affliction came, she would have me—I told her it was very foolish; but I suppose she thought a blind husband would be easily led. And she does lead me," he added in that tone of deep tenderness which goes straight to the heart—"She does lead me—she, as much as mortal can be, eyes to the blind." How hard it was to look at him and command words. I had seldom seen even a picture of more than ordinary interest, that the idea of what David Dunbar would say or think of it had not occurred to me. I had never looked upon a beautiful scene without wishing his return; for though he had been abroad for three years, the remembrance of his relish for all things excellent was fresh in my memory.

He was totally blind—no ray of outward light illumined him; the sun—the moon—the river—the ocean—hill, dale, tree, and forest, were to him but history. And yet how happy was it to feel, while looking on his sightless countenance, that though sorrow and pain had been there, their bitterness was past; every feature expressed not only resignation, but cheerfulness; and when I turned my gaze on her, who, to use his own beautiful application of the holy passage, "had been eyes to the blind," I blessed her with my whole heart,

and could not wonder that stricken as he had been in the days of his youth, he was still the happy-spirited being I had so long known, so highly esteemed.

She seemed a fitting object for a painter's love—her beauty was unobtrusive, but insinuating without design; one glance told me there was much to see, and much to note; for every emotion vibrated through her features; and yet it was a pencilled, rather than a painted, loveliness—a beauty, shadowy enough for dreams, yet endowed as I afterwards found, with tenderness, truth, and virtue; the three best and truest attributes of women—the first being the foundation of all gentleness—the second, of true bravery—the third, a circlet of glory over the domestic hearth—her true throne. I could not allude to her husband's misfortune; but he told the tale himself as one tells of a fearful trial, not only past, but overcome.

He had been but a few weeks returned, rich with the accumulated knowledge of the south—his folios filled with sketches, his brain with high ideas and fine imaginings, which he was only restrained from working out immediately by his desire to visit "his Mary"—a young lady whom he had long and deeply loved.

He found her unchanged in mind, improved in beauty; they talked of the future—and before he went out of her father's house to sketch a scene which the old gentleman wished to possess—she had whispered her consent to become his wife:—he said, when better days should come and he should gather in the golden harvest of a noble fame. At which she laughed, and promised to tell him that evening a secret he little dreamed of. He bounded across the lawn, full of life and hope—then paused to sketch her figure as she sat under the verandah, pretending to read—time out of mind, one of love's sweet deceptions—to seem to read—when we are watching, ay, with a beating heart, every movement of the one we love. I saw the sketch—it was his last—by the time he had reached the point from which the view was to be taken, it suddenly began to rain, and some few mutterings of thunder, sent him to take shelter in a fishing cottage, that overhung a lake—the object of his excursion. It was strange, he said, that the disturbance of the clouds hardly deserved the name of a thunder-storm; a few were of a heavy leaden hue, edged here and there by a dark copper colour, as if some malignant fiend had flung that peculiar glare from his torch upon them. There was no wind among the trees, no ripple on the river—all was hushed—and as he sat watching the heavens, and calmly speculating upon the power which impelled the dark clouds towards each other, he heard distinctly the splashing of the huge drops of rain as they fell, slowly, and almost singly into the water. A thrush continued to pour her gushing tide of song from amid the foliage of a white thorn tree, regardless of the rain and darkness. "I never," he added, "could wish a storm to terminate; the beautiful variety of the tints it throws upon the earth had for me an ever changing, yet perpetual charm; and the luxurious tranquillity of my mind—the blessed confidence in my Mary's love—the success far beyond my hopes, which had already crowned my exertions, made me as assured of happiness as human being could be. My dreams were of the future—of the perfecting of love, and the achievement of fame! How delicious to an enthusiast in both! It is impossible to trace the progress of the lightning—yet certainly, before it struck—at the moment when the clouds sprang apart, I saw the flash, which deprived me of sight for ever, and of consciousness for a time.

"Do not speak of it, dearest," murmured his wife;

"it does you harm."

"No, no, it does me good. I am wiser—better—happier—than I was then. It taught me a knowledge, which else, I should have never acquired:—a knowledge of the unfathomable depths of woman's love."

"Mary blushed; but it was not in Nature not to feel gratified at such a tribute. She thanked him by a pressure of the hand which he felt, and understood—

"We will talk of it no more," she said. "But we may talk of happiness," he answered. "I must tell the secret, which Mary promised me on my return; that she had been made rich, by the death of a distant relative, of whom I had never heard—that she—

But his wife would not suffer him to continue.

"Well," he exclaimed, "for this one evening, I must be an egotist. I must tell my friends of the advantages of blindness. Sounds have become to me even as sights. I see a landscape in the voice of every bird that sings; the nightingale is my moon; the blackbird, my thickset; the plover, my wild uncultivated heath; the robin, my English cottage; the sparrow, my pert wayside school-boy; the very grasshopper, my fresh green meadow. I associate other sounds with Italy; and each natural perfume peoples my world with fresh creations. My ideal beauty is never destroyed by unpleasant reality. I shall never think my wife grows old, or my friend ugly. If I cannot see new objects of interest, I can imagine them without the danger of having the ideal destroyed by the real. I can tell the tree under which I stand by the rustling of its leaves. Believe me, the world has no blank for a well regulated and industrious mind—nor is there any darkness so profound which the imagination cannot illuminate. I bless God for the past; I bless Him greatly for the present; and I know I shall have to bless Him for the future. I visit the most beautiful spots in the world; and if to my inquiry of 'What in the perspective?' Mary should be compelled to answer—'Nothing striking; I create something that shall please me.'"

I know many artists blest with sight to see, and power to portray; but I know of none more happy than David Dunbar.

A. M. HALL.

ART IN THE PROVINCES.

EDINBURGH.—The annual meeting of "the Association for promoting the Fine Arts" has been held. The statements are of the most cheering character. We find that in the first four years of the existence of the Association the funds realised have risen from 728*l.* to 3,248*l.*; we find that the receipts this year amount to 4,435*l.*, being an increase over those of last year—which of course presented also an increase over the year preceding—of no less than 1,187*l.* During the last five years there have been contributed to the funds of the Association, and distributed in pictures, no less a sum than 11,520*l.* The sales formerly effected in the Exhibition Room seldom amounted to more than 400*l.*—this year they are nearly 4,000*l.* Thus it is plain, from this general statement, how strongly this Institution has impressed itself upon the public mind; and that it has attained a degree of popularity altogether unexampled in any country in the history of art. The meeting was addressed by P. Robertson, Esq., Lord Meadowbank, Professor Wilson, and other distinguished gentlemen. Lord Justice Clerk presided. The Hon. Sec., Glassford Bell, Esq., to whom the society is so largely indebted, resigned the situation, to which his brother, Jonathan Bell, Esq., was appointed. The prizes were balloted for;—we add a list of the principal pictures selected:—

'Morton Castle, Dumfriesshire,' by the Rev. John Thompson, 150*l.* 'A Merry Cobbler,' by Alexander Fraser, 30*l.* 'Loch Olch and the Glangarry Mountains,' by Robert Stein, 20*l.* 'Illustrations from Shakespeare's "As You Like It,"' by Montague Stanley, 25*l.* 'Moonlight,' by Horatio McCulloch, 30*l.* 'Entrance of the Rhine,' by Miss Jane Nasmyth, 30*l.* 'The Unwelcome Visitor,' by A. Forbes, 30*l.* 'Dutch Shipping,' by J. W. Carmichael, 25*l.* 'Stirling Castle,' by Alexander Kay, 12*l.* 'Roman Contadina,' by John Ballantyne, 35*l.* 'Ravensraig Castle,' by A. Nasmyth, 25*l.* 'Fancy Portrait,' by John Ballantyne, 45*l.* 'Scene on the Esk,' by J. C. Schetky, 30*l.* 'Glen Sanna, Island of Arran,' by P. C. Auld, 35*l.* 'Part of the Street of the Tomb, Pompeii,' by C. H. Wilson, 30*l.* 'Study of a Highland Stagbound, with Dead Game and Fruit,' by Thomas Duncan, 40*l.* 'Ben Nevis,' by Montague Stanley, 30*l.* 'Herring Fisher,' by George Simon, 30*l.* 'Fisher Boy mending Nets,' by Jno. Sime, 34*l.* 'Kilchurn Castle,' by Ar. Perigal, jun., 25*l.* 'Castle Campbell,' by Horatio McCulloch, 60*l.* 'Fishing Boats weathering the Billy Ness,' by J. F. Williams, 25*l.* 'French Goatherd Family,' by J. P. Houston, 30*l.* 'Gull Shooting,' by J. W. Carmichael, 20*l.* 'Storm on the Coast of Fife,' by Jno. Wilson, 20*l.* 'Canal Scene,' by E. T. Crawford, 60*l.* 'Evening on the Solway,' by J. F. Williams, 10*l.* 'The Mairlands, near Drumclog,' by J. C. Brown, 30*l.* 'Roslin Chapel,' by C. H. Wilson, 25*l.* 'Adam consoling Eve,' (sculpture), by William Scouler, 15*l.* 'Inverglas Glen,' by R. Cooper, 35*l.* 'Isle of May, from the Fifeeshire Coast,' by Jno. Wilson, 25*l.* 'Highland Loch,' by Horatio McCulloch, 100*l.* 'Scene on the French Coast,' by Jno. Wilson, 20*l.* 'Friar Tuck,' by J. Blackburn, 30*l.* 'Ruins in the Campo Vaccino, at Rome,' by D. Alexander, 15*l.* 'Scene on the River Doon,' by D. O. Hill, 70*l.* 'Morning,' by Jno. Wilson, jun., 25*l.* 'Old Mortality,' by Jno. Sheriff, 35*l.* 'Grandmother's Favourite,' by William Bonnar, 40*l.* 'Women of the Campagna di Roma,' by Charles Lees, 50*l.* 'A Muir Scene,' by Horatio McCulloch, 70*l.* 'Mouth of the Nith at Low Water,' by E. T. Crawford, 20*l.* 'Alchemical Adept (Paracelsus) Lecturing on the Elxir Vitæ, or the Philosopher's Stone,' by D. Scott, 200*l.* 'The Court of the House of Columbus, at Seville, now occupied by Gipsies,' by J. C. Brown, 15*l.* 'Loch Coruiskin, Skye,' by the Rev. John Thompson, 60*l.* 'Galileo explaining to Milton the Solar System, in the House of the Inquisition, at Florence,' by S. Blackburn, 40*l.* 'View on the Solway,' by Miss F. Stoddart, 20*l.*

One hundred and six works were thus distributed.

The Society of which we have thus given a report, is that which appoints a committee to select from the pictures exhibited, the prizes to be shared among the subscribers. We have already objected to this plan; it is neither so just nor so satisfactory as that which allows the gainer to choose for himself. It is forcing a person to take that which he may not like, and which he might gladly exchange for one of half its value. We have ourselves known many instances of persons having works so presented to them, which they immediately disposed of to procure others more to their minds. Indeed, if we are rightly informed, the prize picture of 'The Alchemist,' for which the committee paid 200 guineas, at the last drawing of the Edinburgh society, has been recently sold by the winner for 60*l.*; while another, 'The Pincushion Woman,' bought for 45

guineas, was parted with for 15*l*. This information tallies with our own experience. We recollect the story of a party at a *table-d'hôte*, who luxuriated over the prospect of a small dish of peas, the first of the season; one of the guests took up the castor, and largely peppered the peas; another instantly drew out his snuff box and emptied the contents into the dish. Of course the lover of pepper angrily exclaimed—expostulated—and was answered, "Sir, if you like pepper with your peas, I may like snuff with mine; and I had as good a right to mix the one as you had to use the other." Tastes differ; what pleases A. B. may disgust C. D.; and the committee may, nay often do, give A. B. exactly what C. D. would choose, and C. D. precisely that which A. B. would select. They may exchange, and frequently do so; but the evil is capable of a much easier and more certain remedy—to let each choose for himself. We cannot well understand what objection there is to this mode. Occasionally, perhaps, the work of a minor artist might be taken—friendship biasing judgment—but from this some good but no harm can arise. The small must live as well as the large; the "famous" painter finds purchasers with comparative ease; and a very slight stimulus often pushes on to greatness. We earnestly hope that the Edinburgh Society will adopt the plan of "The Art-Union of London." It would appear, however, that they have no disposition to do so—in consequence of which, a "New Association for promoting the Fine Arts" has been formed in Edinburgh: we copy a passage or two from their prospectus in explanation:—

"It places the Prizeholder in the independent situation of a private purchaser, and admits of his adding to the amount which he may draw, a further sum, in order to obtain any particular work that he may be desirous of possessing. A considerable sum was in this way added, during the last season, to the amount originally raised. "It is conducted at the least possible expense, while the simplicity of the plan prevents it from being easily abused; in short, the sole object of this Association is, to direct public encouragement into a channel which cannot be turned to partial or selfish purposes, but which will be of essential advantage to the Arts, and, at the same time, do equal justice to Artists and Subscribers."

It appears that this society also has been very successful. The number of pictures sold in the first exhibition of "The Edinburgh Society of Artists" was between sixty and seventy, and in the second (recently closed) between eighty and ninety. We publish also a statement of its accounts:—

FOR THE YEAR 1837-38.		£.	s.	d.
Number of Subscribers 240, amounting to		357	0	0
Sum divided in Prizes		281	0	0
Expenses		76	0	0
Sums added by Prizeholders to their Prizes in the purchase of Pictures		71	0	0

FOR THE YEAR 1838-39.		£.	s.	d.
Number of Subscribers 311, amounting to		551	11	0
Sum divided in Prizes		545	0	0
Sum expended in Advertising, Printing, Secretaries and Provincial Honorary Secretaries' Expenses, Engraving and Printing the Plate for Subscribers		303	11	0

The above Statement of the Affairs of the Association will show the very satisfactory and progressive improvement that has taken place.

Another peculiarity of this society is, that it does not compel purchasers to take only the works of Scottish artists—thus inducing English and Irish painters to contribute to the exhibition. We cannot altogether uphold this principle, or describe it as an improvement. Liberality as well as charity should begin at home, though it is not to stay there, and we suspect the Scottish artists are not yet independent of help. Some objection also strikes us as to the number of small prizes—pictures of 7*l*. and 5*l*. value—in the list of those distributed by the society; but probably this plan has been found to succeed; inasmuch as the winner of a 5*l*. prize is more than likely to add a farther sum to it when he goes to select from the gallery. We shall gladly and cordially give this Society all the help in our power. The more extended institution includes among the successful subscribers the names of several persons in London and other parts of England; as this new society has none such, its claims may not be generally known; and as there are undoubtedly very many who prefer to be their own "Committee" when a prize has been drawn, it is likely that it may obtain much help from the South.

CORK.—We are called upon to publish the following circular, and do so with much pleasure:—

Cork, June 1st, 1839.

SIR, —As Chairman of the society for promoting the Fine Arts in the South of Ireland, I am directed to inform you, that their exhibition will open in Cork, on the 15th day of July next, and respectfully to solicit your assistance by contributing to it some of your pictures.

The committee have the pleasure to inform you, that the St George Steam Packet Company have in the most liberal manner, and with a view to the promotion of the Fine Arts, consented to convey the works of distant artists free of expense, and if not sold, to re-convey them; with such advantages, the society expect the Exhibition to be of the very highest character.

You are requested to signify, on or before the 15th day of June, under cover, to "The Editor of the Art-Union, 19 Catherine-street, Strand," the number of pictures you intend to contribute, that arrangements may be made for their conveyance with the least possible trouble to you.

Every effort will be made for the sale of the works you intend to send; therefore, you will be so kind as to affix the price on each.

I remain

Your obedient servant,

R. O'C. NEWENHAM,
Chairman.

P.S.—All parcels or letters for the society, if sent to the Steam Packet Office, will be duly forwarded.

We shall be exceedingly happy to forward the object of the society by every means in our power; and will pay immediate attention to any communications with which artists may honour us. It may save trouble, however, to say, that we have been authorized by George Beale, Esq., one of the Directors of the St George's Steam Company, to state that pictures sent to the Office of the Company in Leadenhall street, will be carefully conveyed to Cork, insured, and free of all expense after delivery at the office; and that, if unsold, they will be conveyed back to London and forwarded to the artists, also insured and free of expense. As, therefore, there is no time to be lost, such artists as are desirous to contribute, will be justified in directing their works in the manner we have pointed out; receiving the assurance that they may do so with perfect confidence. Cork is a wealthy city; it has long been pre-eminent over all the other cities of Ireland, for its taste in literature and the arts. And we have little doubt that if good pictures are sent to its exhibition, a considerable proportion of them will be disposed of. We may state, of our own knowledge, that among the gentry of the county, and the merchants of the city, there are several who are resolved to make purchases from the exhibition; and, in some degree, to relieve their country from the reproach of being so far behind all other parts of the world in estimating and encouraging the Fine Arts.

NEWCASTLE-ON-TYNE.—A meeting of "The North of England Society for the Promotion of the Fine Arts" has been held in Newcastle. The object was to enable the committee to submit to the members a resolution that—

"It is expedient to demand a small sum for admission to the exhibitions from the working classes, and that they should not be admitted gratuitously for a few days at the close of the season, as was the case last year."

The resolution was negatived; and it would seem that much angry feeling exists upon the subject. The arguments of the committee are so in keeping with the remarks we offered last month in noticing the Royal Academy, that we think it right to publish them:—

"The Committee commenced by stating that they considered it a principle not to be controverted, that every one should contribute according to his means for the advantages he receives from an institution supported, like the Fine Arts' Society, by private subscription, unlike similar institutions on the continent, which are upheld by public funds, to which, of course, all contribute. They considered also, that the artisan, in common with every one else, would prize the advantages of the institution more highly, if he were permitted to participate in them by a payment proportioned to his means, than he would do if treated as an object of charity. That according to this principle the artisan paid for admission to the schools and to the society's lectures. They contended also, that by throwing open the exhibition to the working classes in the manner adopted last year, they were marked as a class unfit to mingle with their wealthier neighbours, and were deprived of one opportunity at least of obtaining the advantages of mixing with those whose opportunities of improvement had been greater than their own. That in consequence of the short time allowed, the rooms were so excessively crowded, as effectually to prevent that calm examination of the various works of art, from which alone any

advantage could be derived. The committee stated also, that the exhibitions are altogether subordinate in their character, their very utility having been questioned, nay, denied, by persons of high authority in these matters, that by the schools, by the formation of a gallery of approved works of art, by a library of works in art, and by lectures, the objects of the society could alone be accomplished, whilst an exhibition, such as above alluded to, might never be held, and the progress of art not be retarded. Such, in the opinion of the committee, being the case, they contended that any considerable expenditure in the getting up an exhibition, was a misapplication of the society's funds. They said that upwards of 70*l*. had been lost by the exhibition last year, and they wished to try, whether by charging a small admission fee to the working classes, they might not increase their receipts, as well as avoid the evils, and obtain the advantages to which they have alluded."

[We shall probably again refer to this subject; it is one of much importance, and demands the utmost consideration.]

NORWICH.—The Norfolk and Norwich Art-Union Exhibition will open early in August. Works will be received up to the 22nd July; they must be addressed to the Secretary, Bazaar Gallery, St Andrew's, Broad street, Norwich; accompanied with a note, describing them as they are meant to be inserted in the catalogue, and, if for sale, including the price, with or without the frame. We find by the circular that

"The expense of carriage will be paid to and from Norwich of all works sent for Exhibition, being the production of, and contributed by, Artists to whom the circular has been particularly addressed."

This arrangement may be necessary to guard against the transmission of unwelcome packages. All works intended to be exhibited will be collected by the society's agent, Mr Green, 14, Charles street, Middlesex Hospital. The list of "Patrons" contains the names of a large number of the most influential and wealthy gentry of the county, headed by the lord-lieutenant. The Hon. Secretary is L. Leman, Esq. We trust their efforts will be successful, and that Norwich will occupy a prominent place among the cities in which the fine arts are supported and encouraged. We cannot forget that many of the most distinguished artists of our country, and have been, natives of Norwich; among them a Mr STARK, one of the truest and best of our English landscape painters; his pictures are always excellent; there is a fine deep, pure, and accurate tone of colour in them, and few have a truer eye for Nature; he does not indeed seek the aid of imagination; and may not, therefore, be appreciated by those who deem prettiness in painting, but sure we are that no person of genuine taste and judgment can turn from his productions dissatisfied. We hope he is not one of those prophets who is without honour in his own land; and that few of the gentlemen of Norfolk and without, at least, one of the pictures of this accomplished artist and excellent man. It surprised and disappointed us to find that, of his works exhibited at the British Institution, only one was "sold." A time will come when collectors will regret the chance they have had, and his paintings will be sought for as eagerly as those of others have been, when they have ceased to cater for a longing appetite to possess them. If the relish for pictures of fine British scenery, by true British artists, has been on the decline of late, and painters have found it expedient to woo "patronage" by hunting for subjects in Flanders or Switzerland, a period must arrive when a healthier desire will prevail.

MANCHESTER.—An advertisement in THE ART-UNION will inform our readers, that the exhibition of the Royal Manchester Institution is about to open; and that works must be forwarded, "so as to arrive between the 16th and the 31st of July." Full instructions are given in the advertisement.

LIVERPOOL.—The Society for Promoting the Fine Arts in Liverpool is making preparations for the ensuing Exhibition. Our next number will probably contain an exposition of its plans and arrangements. The exhibition last year was largely productive.

DUBLIN.—We lament to learn that the Royal Hibernian Academy will have no Exhibition this year; we had prepared an article on the subject, but our space is so amply filled with intelligence from Scotland and the provinces, that we are compelled to postpone it.

THE ROYAL ACADEMY.

We continue our notice of the Exhibition. Although we shall have more to say of "THE PAINTINGS," we must, this month, confine ourselves to the "DRAWINGS AND MINIATURES," and the "SCULPTURE." We cannot avoid expressing our regret that the rooms allotted to these important departments of the profession are not of greater extent; the one in which the former are placed contains no fewer than 498 works; they are necessarily so crowded, that it is impossible they can be examined with satisfaction to the spectator, or advantage to the artists. It is, however, of little use to complain of an evil for which there is no remedy; but we think the mixture of drawings with the miniatures injudicious; and that some plan may be devised by which a better arrangement shall be effected. Indeed it would seem that the objection is felt, to the full; for, if we except Mr Jones, among the exhibitors there is hardly a single water-colour painter of eminence or ability. The "Societies" in Pall Mall and in Pall Mall East prevent the circumstance from being prejudicial to art; and it is more than probable that, in a year or two, no works of this class will be sent to the Academy. We shall not be sorry to find the room to which we are about to introduce our readers, occupied only with Miniatures—and Drawings which must be said to rank under that head.

A. E. CHALON, R.A., exhibits, as usual, a large number of portraits—drawings chiefly, or, we believe exclusively. We cannot like this artist; the term "appreciate," may, perhaps, be the fitter word; for he has the public with him; and is, we know, largely admired by many painters to whose judgment and opinion we should readily bow. We seldom look upon one of his works, that the eye does not instantly fix upon the ribbon in a cap, a piece of lace, or some portion of a dress, which seems to have been studied with far greater care and attention than the human face divine. We are startled by its elaborate finish; and are impressed with the conviction that Mr Chalons's reverence for draperies is indeed profound—that no man more thoroughly comprehends the folding of a garment, can settle a shawl with so perfect a grace, or is more scientific in the skilful development of a "femme comme il faut," from the head-gear to the shoe tie, inclusive.

"To fifty chosen sylphs, of special note,
We trust th' important charge—the petticoat."

Now it has long been Mr Chalons's privilege to paint the aristocratic ladies of Great Britain; they are proverbially beautiful in form and feature—and their beauty, their petted painter can admirably copy; but we contend that insipidity is not their prevailing character; nor languid looks their continual distinction; notwithstanding that too frequently they act upon the reverse of the adage—"Early to bed and early to rise"—and more often go to sleep when the lark rises than when the lamb lies down to rest. Mr Chalons is unable to give intelligence and expression to the countenance; his portraits, as portraits, are, to our minds, no more valuable than such as are executed in wax. If they have long waving hair, "to deck"

"With shining ringlets the smooth ivory neck," they may be assured that all honour will be done to them; if their jewels are "rich and rare," their glory will be certainly perpetuated; above all, if they "walk in silk attire," and have made purchases in Lisle or Brussels, they are perfectly secure of immortality—for their lace. But if their faces express intellect, thought, reflection, vigour of mind,—that character happily so rare in our day, which has separated the reproachful adjective of "weak" from "woman," they may as well be without them; for Mr Chalons will preserve none of these traits. Now, it usually happens that the originator of a vicious style, if successful, becomes the founder of a school. The imitators of Mr Chalons have been very numerous; and they have, as matter of course, succeeded better as copyists of his defects than of his advantages. A meretricious manner has therefore grown and strengthened among us; and we fear, unless the "fashion" changes, our painters of likenesses, in miniature and drawing, will be dis-

tinguished as mere transcribers of brocade, whose leading ambition is to

"Change a flounce or add a furbelow."

W. C. ROSS, A.R.A., has carried miniature painting to a far higher point of excellence than any other artist of our day. There is a firm, rich, and strong tone of colouring in his works; there is nothing of the meretricious about them. He designs skilfully, arranges gracefully, and, while he finishes elaborately, in parts—such parts as require elaborate finish—there is a bold and free character about those portions where such a mode may be effective. He never thinks of bestowing the same minute touch upon an eyebrow and a tree-branch, but is very judicious in discriminating the quantity of labour that each demands. His draperies are accessories and not primary considerations—necessary auxiliaries to the picture, but not the picture itself. He is evidently an artist, who has selected this walk of art, not because he is incapable of attaining eminence in a higher, but because he has considered it less thronged by men of ability.

A. ROBERTSON. This artist is always good and true. He makes no strong effort at originality, and does not aim to be "singular;" but his style is pure and free from affectation. His likenesses are very faithful; his manner sound and manly; and few surpass him in producing a work at once agreeable and effective.

SIR W. J. NEWTON, as a miniature painter, has long held a distinguished rank; he sustains his reputation, and is among the most successful in preserving the expression, as well as the features of those he paints. A fine portrait of Brinsley Sheridan, (No. 850) and one of his lady, (No. 940) another of Mrs Hall, (No. 922) and another of Robert Holford, Esq. (No. 925) are among the best works of the class in the exhibition.

MRS J. ROBERTSON. There are several miniatures by this lady, and all of considerable excellence. (No. 921) 'Portraits of Lady Kirk and her Son,' is of very high merit.

MR J. HAYTER exhibits but one portrait—(No. 937) 'Viscountess Canning.' His style is peculiar; but, we think, effective. It is easy and graceful; he always produces a good picture—if he does not, at all times, an accurate likeness.

MISS M. GILLIES. This lady will hold place among the most successful exhibitors in the gallery. Her touch is free and firm; she designs with masculine boldness, and finishes with feminine delicacy. She knows her art well; and though she draws upon imagination, she does not sacrifice truth. Her portrait of Miss Helen Faucit, as Julie de Mortemar, is exceedingly good, though not so good as that of Leigh Hunt—as capital a work and as striking a likeness as we have ever seen. She has caught the expression of his countenance; it is the very poet in his thoughtful mood.

MISS A. COLE, another successful competitor for fame in a department of art, for which—we mean it no disrespect—women are more peculiarly suited than men, has three or four very clever drawings in the collection. They are sketched with a free and graceful pencil, and do not aim at high finish. If she is skilful in preserving a likeness—of which we cannot judge—there are few whom we should more cordially desire to paint those we love. No. 686, portrait of Madame Della Romba; and No. 663, may be referred to, to bear out the high opinion we entertain of her merits.

No. 616. 'Portrait of Miss Nolcken;' by J. FRANKLIN, makes us regret that the artist has contributed no other work to the collection. It is a gracefully designed and carefully finished drawing.

ROCHARD exhibits several miniatures of high merit—occasionally fantastic, perhaps; and too closely appertaining to the French school, exactly to satisfy our English tastes.

No. 870. 'Portrait of Dr Crotch,' is one among many excellent portraits, by J. LINNELL.

Nos. 776, 777, and 778. 'Three Portraits;' by R. J. LANE, A.E. It is impossible not to recognize, in one of the portraits, the artist himself. Another is that of his accomplished brother, E. W. Lane, the translator of the "Arabian Nights Entertainments"

—a scholar who has strengthened his mind by travel. They are both striking likenesses. Mr Lane exhibits others—several from which he made the lithographic drawings for his "Dramatic Sketches." They are delicately and carefully wrought, excellent as works of art, and possessing considerable interest from our knowledge of the "originals"—the greater number of whom are continually before the public.

R. ROTHWELL has, in this room, a drawing of the rarest beauty; it is the portrait of a sleeping child; so faithful to Nature, so poetical a rendering of truth, so delicately tinted, and composed with so much graceful simplicity, that we may justly class it at the head of all the productions of the class it has ever been our lot to examine.

S. LOVER, R.H.A., exhibits three works, No. 877, 'Portrait of a Lady;' No. 1060, 'Portrait of an Artist'—about which there can be "no mistake;" and a large drawing "Women of 'the Gladhagh' of Galway selling fish." They possess considerable merit; the latter is a freely painted and judiciously composed group.

W. WYON, R.A. This accomplished artist exhibits several proofs of his high and unquestioned genius. He has no rival in the art he so successfully practises. We have here—in Nos. 676-7-8, and 9, eight impressions from medals executed by him. They are of especial delicacy and beauty; and are sufficient to establish his claim to the prominent and distinguished position he occupies.

G. JONES, R.A. The drawings of Mr Jones are of rare excellence. His mind is essentially poetical; no living painter more happily embodies the picture of the poet. We doubt, however, if he has been judicious in selecting as his subjects 'The Plagues of Egypt.' One is startled by the necessary introduction of mean matter, such as genius cannot make agreeable and effective; or prevent us from associating with ideas by no means pleasant or elevated.

The enamels of Mr BONE and Mr ESSEX are of high merit; a peculiar painting in china, by Madame LAURENT, from the famous picture of 'Harvest-home in the Pontine Marshes,' by LEOPOLD ROBERT, will excite the admiration of all who look upon it. It is a wonderful copy; nearly three feet long.

THE SCULPTURE ROOM

is not so rich as we expected to have found it. CHANTREY is altogether absent; and WESTMACOTT is but a small contributor. Sir RICHARD has sent only two works to the collection; one, 'A group in bronze for the pedestal to a statue of Lord William Bentinck, recording the 'Abolition of the Suttees;' and the other a statue, in marble, of 'A Sleeping Babe.' Both are, of course, excellent; the latter especially beautiful; a perfect copy of infant Nature in untroubled repose. It is worth a host of more ambitious works. We marvel that any mansion in England is unadorned by one, at least, of the statues of this great master; modern times have produced none like his—grace and delicacy he combines with accuracy and strength; the world will talk of him hereafter, as it does of Flaxman, and marvel how it chanced that he did so little who might have done so much.

The sculptor who ranks next to Westmacott is undoubtedly J. GIBSON, R.A. He abides in Rome; but his country receives, from year to year, such proofs of his genius as to justify our national pride in him. We trust that his works obtain purchasers as well as admirers among the wealthy of England; that his "patrons" are not exclusively foreign; and that, hereafter, when we search for the wonders of his chisel, we may not be compelled to go far or often from home. He exhibits, this year, a basso-relievo, in marble, of 'Venus and Cupid,' and two statues—'Venus Verticordia' (No. 1303), and 'Love cherishing the soul while preparing to torment it' (No. 1297); the first is that of a glorious and perfect woman; the second, that of a boy who presses a butterfly to his heart, while he takes from his quiver the arrow with which he is about to torture it. They are noble and exquisite works, and largely assist in rescuing this "chamber" from the character of insipidity.

One of the most elegant statues in the collection bears the name of MARY FRANCIS. It is the statue of 'An Orphan Flower Girl' (No. 1304), so sweetly conceived, so delicately arranged, and executed with so

guineas, was parted with for 15*l*. This information tallies with our own experience. We recollect the story of a party at a *table-d'hôte*, who luxuriated over the prospect of a small dish of peas, the first of the season; one of the guests took up the castor, and largely peppered the peas; another instantly drew out his snuff box and emptied the contents into the dish. Of course the lover of pepper angrily exclaimed—expostulated—and was answered, "Sir, if you like pepper with your peas, I may like snuff with mine; and I had as good a right to mix the one as you had to use the other." Tastes differ; what pleases A. B. may disgust C. D.; and the committee may, nay often do, give A. B. exactly what C. D. would choose, and C. D. precisely that which A. B. would select. They may exchange, and frequently do so; but the evil is capable of a much easier and more certain remedy—to let each choose for himself. We cannot well understand what objection there is to this mode. Occasionally, perhaps, the work of a minor artist might be taken—friendship biasing judgment—but from this some good but no harm can arise. The small must live as well as the large; the "famous" painter finds purchasers with comparative ease; and a very slight stimulus often pushes on to greatness. We earnestly hope that the Edinburgh Society will adopt the plan of "The Art-Union of London." It would appear, however, that they have no disposition to do so;—in consequence of which, a "New Association for promoting the Fine Arts" has been formed in Edinburgh: we copy a passage or two from their prospectus in explanation:—

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Sum divided in Prizes	357	0 0
Expenses	281	0 0
Sums added by Prizeholders to their Prizes in the purchase of Pictures	76	0 0

FOR THE YEAR 1838-39.		
Number of Subscribers 311, amounting to	£.	s. d.
Sum divided in Prizes	551	11 0
Sum expended in Advertising, Printing, Secretaries and Provincial Honorary Secretaries' Expenses, Engraving and Printing the Plate for Subscribers	348	0 0

The above Statement of the Affairs of the Association will show the very satisfactory and progressive improvement that has taken place.

Another peculiarity of this society is, that it does not compel purchasers to take only the works of Scottish artists—thus inducing English and Irish painters to contribute to the exhibition. We cannot altogether uphold this principle, or describe it as an improvement. Liberality as well as charity should begin at home, though it is not to stay there, and we suspect the Scottish artists are not yet independent of help. Some objection also strikes us as to the number of small prizes—pictures of 7*l*. and 5*l*. value—in the list of those distributed by the society; but probably this plan has been found to succeed; inasmuch as the winner of a 5*l*. prize is more than likely to add a farther sum to it when he goes to select from the gallery. We shall gladly and cordially give this Society all the help in our power. The more extended institution includes among the successful subscribers the names of several persons in London and other parts of England; as this new society has none such, its claims may not be generally known; and as there are undoubtedly very many who prefer to be their own "Committee" when a prize has been drawn, it is likely that it may obtain much help from the South.

CORK.—We are called upon to publish the following circular, and do so with much pleasure:—

Cork, June 1st, 1839.

SIR,—As Chairman of the society for promoting the Fine Arts in the South of Ireland, I am directed to inform you, that their exhibition will open in Cork, on the 15th day of July next, and respectfully to solicit your assistance by contributing to it some of your pictures.

The committee have the pleasure to inform you, that the St George Steam Packet Company have in the most liberal manner, and with a view to the promotion of the Fine Arts, consented to convey the works of distant artists free of expense, and if not sold, to re-convey them; with such advantages, the society expect the Exhibition to be of the very highest character.

You are requested to signify, on or before the 15th day of June, under cover, to "The Editor of the Art-Union, 19 Catherine-street, Strand," the number of pictures you intend to contribute, that arrangements may be made for their conveyance with the least possible trouble to you.

Every effort will be made for the sale of the works you intend to send; therefore, you will be so kind as to affix the price on each.

I remain

Your obedient servant,

R. O'C. NEWENHAM,
Chairman.

P.S.—All parcels or letters for the society, if sent to the Steam Packet Office, will be duly forwarded.

We shall be exceedingly happy to forward the object of the society by every means in our power; and will pay immediate attention to any communications with which artists may honour us. It may save trouble, however, to say, that we have been authorized by George Beale, Esq., one of the Directors of the St George's Steam Company, to state that pictures sent to the Office of the Company in Leadenhall street, will be carefully conveyed to Cork, insured, and free of all expense after delivery at the office; and that, if unsold, they will be conveyed back to London and forwarded to the artists, also insured and free of expense. As, therefore, there is no time to be lost, such artists as are desirous to contribute, will be justified in directing their works in the manner we have pointed out; receiving the assurance that they may do so with perfect confidence. Cork is a wealthy city; it has long been pre-eminent over all the other cities of Ireland, for its taste in literature and the arts. And we have little doubt that if good pictures are sent to its exhibition, a considerable proportion of them will be disposed of. We may state, of our own knowledge, that among the gentry of the county, and the merchants of the city, there are several who are resolved to make purchases from the exhibition; and, in some degree, to relieve their country from the reproach of being so far behind all other parts of the world in estimating and encouraging the Fine Arts.

NEWCASTLE-ON-TYNE.—A meeting of "The North of England Society for the Promotion of the Fine Arts" has been held in Newcastle. The object was to enable the committee to submit to the members a resolution that—

"It is expedient to demand a small sum for admission to the exhibitions from the working classes, and that they should not be admitted gratuitously for a few days at the close of the season, as was the case last year."

The resolution was negatived; and it would seem that much angry feeling exists upon the subject. The arguments of the committee are so in keeping with the remarks we offered last month in noticing the Royal Academy, that we think it right to publish them:—

"The Committee commenced by stating that they considered it a principle not to be controverted, that every one should contribute according to his means for the advantages he receives from an institution supported, like the Fine Arts' Society, by private subscription, unlike similar institutions on the continent, which are upheld by public funds, to which, of course, all contribute. They considered also, that the artisan, in common with every one else, would prize the advantages of the institution more highly, if he were permitted to participate in them by a payment proportioned to his means, than he would do if treated as an object of charity. That according to this principle the artisan paid for admission to the schools and to the society's lectures. They contended also, that by throwing open the exhibition to the working classes in the manner adopted last year, they were marked as a class unfit to mingle with their wealthier neighbours, and were deprived of one opportunity at least of obtaining the advantages of mixing with those whose opportunities of improvement had been greater than their own. That in consequence of the short time allowed, the rooms were so excessively crowded, as effectually to prevent that calm examination of the various works of art, from which alone any

advantage could be derived. The committee stated also, that the exhibitions are altogether subordinate in their character, their very utility having been questioned, nay, denied, by persons of high authority in those matters, that by the schools, by the formation of a gallery of approved works of art, by a library of works on art, and by lectures, the objects of the society could alone be accomplished, whilst an exhibition, such as above alluded to, might never be held, and the progress of art not be retarded. Such, in the opinion of the committee, being the case, they contended that any considerable expenditure in the getting up an exhibition, was a misapplication of the society's funds. They said that upwards of 70*l*. had been lost by the exhibition last year, and they wished to try, whether by charging a small admission fee to the working classes, they might not increase their receipts, as well as avoid the evils, and obtain the advantages to which they before alluded."

[We shall probably again refer to this subject; it is one of much importance, and demands the utmost consideration.]

NORWICH.—The Norfolk and Norwich Art-Union Exhibition will open early in August. Works will be received up to the 22nd July; they must be addressed to the Secretary, Bazaar Gallery, St Andrew's, Broad street, Norwich; accompanied with a note, describing them as they are meant to be inserted in the catalogue, and, if for sale, including the price, with or without the frame. We find by the circular that

"The expense of carriage will be paid to and from Norwich of all works sent for Exhibition, being the production of, and contributed by, Artists to whom the circular has been particularly addressed."

This arrangement may be necessary to guard against the transmission of unwelcome packages. All works intended to be exhibited will be collected by the society's agent, Mr Green, 14, Charles street, Middlesex Hospital. The list of "Patrons" contains the names of a large number of the most influential and wealthy gentry of the county, headed by the lord-lieutenant. The Hon. Secretary is B. Leman, Esq. We trust their efforts will be successful, and that Norwich will occupy a prominent place among the cities in which the fine arts are supported and encouraged. We cannot forget that many of the most distinguished artists of our country are, and have been, natives of Norwich; among them is Mr STARK, one of the truest and best of our English landscape painters; his pictures are always excellent; there is a fine deep, pure, and accurate tone of colour in them, and few have a truer eye for Nature; he does not indeed seek the aid of imagination; and may not, therefore, be appreciated by those who desire prettiness in painting, but sure we are that no persons of genuine taste and judgment can turn from his productions dissatisfied. We hope he is not one of those prophets who is without honour in his own land; and that few of the gentlemen of Norfolk are without, at least, one of the pictures of this accomplished artist and excellent man. It surprised and disappointed us to find that, of his works exhibited at the British Institution, only one was "sold." A time will come when collectors will regret the chances they have had, and his paintings will be sought for as eagerly as those of others have been, when they have ceased to cater for a longing appetite to possess them. If the relish for pictures of fine British scenery, by true British artists, has been on the decline of late, and painters have found it expedient to woo "patronage" by hunting for subjects in Flanders or Switzerland, a period must arrive when a healthier desire will prevail.

MANCHESTER.—An advertisement in THE ART-UNION will inform our readers, that the exhibition of the Royal Manchester Institution is about to open; and that works must be forwarded, "so as to arrive between the 16th and the 31st of July." Full instructions are given in the advertisement.

LIVERPOOL.—The Society for Promoting the Fine Arts in Liverpool is making preparations for the ensuing Exhibition. Our next number will probably contain an exposition of its plans and arrangements. The exhibition last year was largely productive.

DUBLIN.—We lament to learn that the Royal Hibernian Academy will have no Exhibition this year; we had prepared an article on the subject, but our space is so amply filled with intelligence from Scotland and the provinces, that we are compelled to postpone it.

THE ROYAL ACADEMY.

WE continue our notice of the Exhibition. Although we shall have more to say of "THE PAINTINGS," we fear we must, this month, confine ourselves to the "DRAWINGS AND MINIATURES," and the "SCULPTURE." We cannot avoid expressing our regret that the rooms allotted to these important departments of the profession are not of greater extent; the one in which the former are placed contains no fewer than 498 works; they are necessarily so crowded, that it is impossible they can be examined with satisfaction to the spectator, or advantage to the artists. It is, however, of little use to complain of an evil for which there is no remedy; but we think the mixture of drawings with the miniatures injudicious; and that some plan may be devised by which a better arrangement shall be effected. Indeed it would seem that the objection is felt, to the full; for, if we except Mr Jones, among the exhibitors there is hardly a single water-colour painter of eminence or ability. The "Societies" in Pall Mall and in Pall Mall East prevent the circumstance from being prejudicial to art; and it is more than probable that, in a year or two, no works of this class will be sent to the Academy. We shall not be sorry to find the room to which we are about to introduce our readers, occupied only with Miniatures—and Drawings which must be said to rank under that head.

A. E. CHALON, R.A., exhibits, as usual, a large number of portraits—drawings chiefly, or, we believe exclusively. We cannot like this artist; the term "appreciate," may, perhaps, be the fitter word; for he has the public with him; and is, we know, largely admired by many painters to whose judgment and opinion we should readily bow. We seldom look upon one of his works, that the eye does not instantly fix upon the ribbon in a cap, a piece of lace, or some portion of a dress, which seems to have been studied with far greater care and attention than the human face divine. We are startled by its elaborate finish; and are impressed with the conviction that Mr Chalons reverence for draperies is indeed profound—that no man more thoroughly comprehends the folding of a garment, can settle a shawl with so perfect a grace, or is more scientific in the skilful development of a "femme comme il faut," from the head-gear to the shoe tie, inclusive.

"To fifty chosen sylphs, of special note,

We trust th' important charge—the petticoat."

Now it has long been Mr Chalons privilege to paint the aristocratic ladies of Great Britain; they are proverbially beautiful in form and feature—and their beauty, their petted painter can admirably copy; but we contend that insipidity is not their prevailing character; nor languid looks their continual distinction; notwithstanding that too frequently they act upon the reverse of the adage—"Early to bed and early to rise"—and more often go to sleep when the lark rises than when the lamb lies down to rest. Mr Chalons is unable to give intelligence and expression to the countenance; his portraits, as portraits, are, to our minds, no more valuable than such as are executed in wax. If they have long waving hair, "to deck"

"With shining ringlets the smooth ivory neck,"

they may be assured that all honour will be done to them; if their jewels are "rich and rare," their glory will be certainly perpetuated; above all, if they "walk in silk attire," and have made purchases in Lisle or Brussels, they are perfectly secure of immortality—for their lace. But if their faces express intellect, thought, reflection, vigour of mind,—that character happily so rare in our day, which has separated the reproachable adjective of "weak" from "woman," they may as well be without them; for Mr Chalons will preserve none of these traits. Now, it usually happens that the originator of a vicious style, if successful, becomes the founder of a school. The imitators of Mr Chalons have been very numerous; and they have, as matter of course, succeeded better as copyists of his defects than of his advantages. A meretricious manner has therefore grown and strengthened among us; and we fear, unless the "fashion" changes, our painters of likenesses, in miniature and drawing, will be dis-

tinguished as mere transcribers of brocade, whose leading ambition is to

"Change a flounce or add a furbelow."

W. C. ROSS, A.R.A., has carried miniature painting to a far higher point of excellence than any other artist of our day. There is a firm, rich, and strong tone of colouring in his works; there is nothing of the meretricious about them. He designs skilfully, arranges gracefully, and, while he finishes elaborately, in parts—such parts as require elaborate finish—there is a bold and free character about those portions where such a mode may be effective. He never thinks of bestowing the same minute touch upon an eyebrow and a tree-branch, but is very judicious in discriminating the quantity of labour that each demands. His draperies are accessories and not primary considerations—necessary auxiliaries to the picture, but not the picture itself. He is evidently an artist, who has selected this walk of art, not because he is incapable of attaining eminence in a higher, but because he has considered it less thronged by men of ability.

A. ROBERTSON. This artist is always good and true. He makes no strong effort at originality, and does not aim to be "singular;" but his style is pure and free from affectation. His likenesses are very faithful; his manner sound and manly; and few surpass him in producing a work at once agreeable and effective.

SIR W. J. NEWTON, as a miniature painter, has long held a distinguished rank; he sustains his reputation, and is among the most successful in preserving the expression, as well as the features of those he paints. A fine portrait of Brinsley Sheridan, (No. 850) and one of his lady, (No. 940) another of Mrs Hall, (No. 922) and another of Robert Holford, Esq. (No. 925) are among the best works of the class in the exhibition.

MRS J. ROBERTSON. There are several miniatures by this lady, and all of considerable excellence. (No. 921) 'Portraits of Lady Kirk and her Son,' is of very high merit.

MR J. HAYTER exhibits but one portrait—(No. 937), 'Viscountess Canning.' His style is peculiar; but, we think, effective. It is easy and graceful; he always produces a good picture—if he does not, at all times, an accurate likeness.

MISS M. GILLIES. This lady will hold place among the most successful exhibitors in the gallery. Her touch is free and firm; she designs with masculine boldness, and finishes with feminine delicacy. She knows her art well; and though she draws upon imagination, she does not sacrifice truth. Her portrait of Miss Helen Faucit, as Julie de Mortemar, is exceedingly good, though not so good as that of Leigh Hunt—as capital a work and as striking a likeness as we have ever seen. She has caught the expression of his countenance; it is the very poet in his thoughtful mood.

MISS A. COLE, another successful competitor for fame in a department of art, for which—we mean it no disrespect—women are more peculiarly suited than men, has three or four very clever drawings in the collection. They are sketched with a free and graceful pencil, and do not aim at high finish. If she is skilful in preserving a likeness—of which we cannot judge—there are few whom we should more cordially desire to paint those we love. No. 686, portrait of Madame Della Romba; and No. 663, may be referred to, to bear out the high opinion we entertain of her merits.

No. 616. 'Portrait of Miss Nolcken;' by J. FRANKLIN, makes us regret that the artist has contributed no other work to the collection. It is a gracefully designed and carefully finished drawing.

ROCHARD exhibits several miniatures of high merit—occasionally fantastic, perhaps; and too closely approximating to the French school, exactly to satisfy our English tastes.

No. 870. 'Portrait of Dr Crotch,' is one among many excellent portraits, by J. LINNELL.

Nos. 776, 777, and 778. 'Three Portraits;' by R. J. LANE, A.E. It is impossible not to recognize, in one of the portraits, the artist himself. Another is that of his accomplished brother, E. W. LANE, the translator of the "Arabian Nights Entertainments"

—a scholar who has strengthened his mind by travel. They are both striking likenesses. Mr Lane exhibits others—several from which he made the lithographic drawings for his "Dramatic Sketches." They are delicately and carefully wrought, excellent as works of art, and possessing considerable interest from our knowledge of the "originals"—the greater number of whom are continually before the public.

R. ROTHWELL has, in this room, a drawing of the rarest beauty; it is the portrait of a sleeping child; so faithful to Nature, so poetical a rendering of truth, so delicately tinted, and composed with so much graceful simplicity, that we may justly class it at the head of all the productions of the class it has ever been our lot to examine.

S. LOVER, R.H.A., exhibits three works, No. 877, 'Portrait of a Lady;' No. 1080, 'Portrait of an Artist'—about which there can be "no mistake;" and a large drawing "Women of 'the Gladhagh' of Galway selling fish." They possess considerable merit; the latter is a freely painted and judiciously composed group.

W. WYON, R.A. This accomplished artist exhibits several proofs of his high and unquestioned genius. He has no rival in the art he so successfully practises. We have here—in Nos. 676-7-8, and 9, eight impressions from medals executed by him. They are of especial delicacy and beauty; and are sufficient to establish his claim to the prominent and distinguished position he occupies.

G. JONES, R.A. The drawings of Mr Jones are of rare excellence. His mind is essentially poetical; no living painter more happily embodies the picture of the poet. We doubt, however, if he has been judicious in selecting as his subjects 'The Plagues of Egypt.' One is startled by the necessary introduction of mean matter, such as genius cannot make agreeable and effective; or prevent us from associating with ideas by no means pleasant or elevated.

The enamels of Mr BONE and Mr ESSEX are of high merit; a peculiar painting in china, by Madame LAURENT, from the famous picture of 'Harvest-home in the Pontine Marshes,' by LEOPOLD ROBERT, will excite the admiration of all who look upon it. It is a wonderful copy; nearly three feet long.

THE SCULPTURE ROOM

is not so rich as we expected to have found it. CHANTREY is altogether absent; and WESTMACOTT is but a small contributor. Sir RICHARD has sent only two works to the collection; one, 'A group in bronze for the pedestal to a statue of Lord William Bentinck, recording the 'Abolition of the Suttees;' and the other a statue, in marble, of 'A Sleeping Babe.' Both are, of course, excellent; the latter especially beautiful; a perfect copy of infant Nature in untroubled repose. It is worth a host of more ambitious works. We marvel that any mansion in England is unadorned by one, at least, of the statues of this great master; modern times have produced none like his—grace and delicacy he combines with accuracy and strength; the world will talk of him hereafter, as it does of Flaxman, and marvel how it chanced that he did so little who might have done so much.

The sculptor who ranks next to Westmacott is undoubtedly J. GIBSON, R.A. He abides in Rome; but his country receives, from year to year, such proofs of his genius as to justify our national pride in him. We trust that his works obtain purchasers as well as admirers among the wealthy of England; that his "patrons" are not exclusively foreign; and that, hereafter, when we search for the wonders of his chisel, we may not be compelled to go far or often from home. He exhibits, this year, a basso-relievo, in marble, of 'Venus and Cupid,' and two statues—'Venus Verticordia' (No. 1303), and 'Love cherishing the soul while preparing to torment it' (No. 1297); the first is that of a glorious and perfect woman; the second, that of a boy who presses a butterfly to his heart, while he takes from his quiver the arrow with which he is about to torture it. They are noble and exquisite works, and largely assist in rescuing this "chamber" from the character of insipidity.

One of the most elegant statues in the collection bears the name of MARY FRANCIS. It is the statue of 'An Orphan Flower Girl' (No. 1304), so sweetly conceived, so delicately arranged, and executed with so

much knowledge, skill, and ability, that there can be no question as to the fair artist's right to class high in a profession which demands genius, thought, and industry of no common order. Now that women are maintaining their intellectual rank, and affording daily proofs that the "soul is of no sex," the Academy might give a fine example to the nation and to the world—by distinguishing such a painter as Mrs Carpenter and such a sculptor as Mary Francis from among the thousand competitors for fame.

No. 1354 is a graceful and most effective 'Sketch for a Statue of the late Earl of Egremont, representing his Lordship in the act of bestowing on two youths his well-known fostering patronage, in encouraging their rising talent in the fine arts of his country.' By W. BENNETT. One of the youths bears a model, the other a folio of drawings. We hope this group is to be executed in marble; and that it is not alone a fancy of the artist. Sure we are that a small contribution from every person whom the good man assisted would far more than suffice to pay the cost of such a work. It is strange that some project of the kind has not been already started. Subscriptions are plenty enough to honour those who advance national greatness in war; unhappily, those of whose glories the world does not largely talk are but little thought of after death, except by those with whom gratitude is an undying principle. The public charities of Lord Egremont were very numerous; they were but drops in the ocean as compared with his private beneficence. Many a sick heart has been healed—many a drooping spirit revived—many a home converted from gloom to sunshine. Thousands breathe his name with a blessing.

No. 1296. 'Statue in marble of Thomas Telford, Esq., late President of the Institution of Civil Engineers.' E. H. BAILEY, R.A. This is a colossal statue of the highest excellence, worthy of the master-mind that has produced it. Sculptors are, above all artists, moral teachers. Here is a practical lesson in persevering industry,—one that teaches more than a thousand precepts.

No. 1291. 'Dorothea.' J. BELL. An exceedingly elegant and graceful statue.

No. 1289. 'Diana.' J. H. FOLEY. A work of considerable merit; but unquestionably too young to represent the "huntress chaste and fair."

No. 1287. 'Henry VII.' C. SMITH. A fine statue, which we rejoice to find described as "one of a series, now executing in Caen stone, for Mamhead park, the seat of Sir Robert Newman, Bart." This is indeed the most gratifying paragraph we have read for a long time. If wealthy gentlemen would more often bear in mind, when they build mansions, how greatly they might be adorned by, and how much interest they might receive from, the labours of the sculptor, a vast benefit might be conferred on the noblest, the most arduous, and the most untempting department of the fine arts. The example of Sir Robert Newman will, we trust, find many imitators—we beg to thank him for it, on the part of the nation he has served, and the artists whose cause he has so largely contributed to uphold.

No. 1284. 'Model of a Part of a Monument to the late Lady Charlotte Stopford, erected in Marble, at the Family-church, Courtown, Ireland.' T. CAMPBELL. A pure and classic work, of a very touching and interesting character.

No. 1281. 'The Good Samaritan,' a bas-relief, in marble; J. CAREW. A clever work, though scarcely sufficient to uphold Mr Carew's high, and deservedly high, reputation.

No. 1301. 'Hebe.' R. J. WYATT. A statue of some merit; but the head is undoubtedly too small.

No. 1308. 'Small Bronze Equestrian Statue of her Majesty.' E. COTTEHILL. A graceful and agreeable work; the horse is executed with considerable ability; but the unclassic head-tire of the queen materially impairs the character of the statue.

No. 1316. 'Innocence.' J. H. FOLEY. A very meritorious production; one that cannot fail to attract general notice, and to give the artist a step onwards in his professional career.

The busts are not numerous. The best are, beyond question, those by R. WESTMACOTT, JUN., A.R.A. No. 1371, of 'Archdeacon Berners'; No. 1376, 'Mrs

Henry Milman' (the wife of the poet, perhaps,) and a posthumous bust of 'Frederick Rosen,' are of admirable character. Mr FLETCHER's bust of 'Dickens' disappoints us;—we cannot think it like. The features are not sufficiently bold or characteristic of his mind. Mr FOLEY's bust of 'Lover' is a very exact resemblance. Mr MOORE has accurately copied the face of 'Lord Morpeth'—not a favourable subject; and Mr HOLLINS far too accurately that of 'Lord John Russell.'

We must leave the Academy for the present—we do so with reluctance, because we are conscious that out of the 1390 works, a very large number of great merit are still unnoticed. We know that many of them have occupied much time, thought, and labour, and that artists are too ready to construe silence into indifference. We hope the very limited space to which we are confined will be accepted as an excuse for our neglect—and the necessity for so varying the contents of our journal that every subject shall have its share of consideration. We must not, however, with this article bid the Academy adieu; but may next month search out such pictures of interest and ability as have escaped us hitherto, or which we have been forced to forget, for a time, for matters more pressing.

THE BRITISH INSTITUTION. THE ANCIENT MASTERS.

We have here the gleanings of a rich harvest—nothing more. For many years the British Institution has annually exhibited paintings by the Old Masters, gathered together from various collections throughout the kingdom. As dead artists do not produce new works, the store must, in time, become exhausted. It is evidently very nearly so already; the assemblage this year is by no means calculated to impress upon the minds of our modern painters the depressing conviction of their inability to rival those of gone by ages. We confess that we do not greatly lament this; it may have the effect of directing the attention of the Governors to the works of the existing age, and of their own country. We believe the exhibition of the Old Masters has never added much to the funds of the Institution; but that of the British artists undoubtedly has. Now we humbly and respectfully submit that, on the ground of justice, as a considerable sum is from time to time expended by the Governors in the purchase of a picture to be presented to the National Gallery, they ought to select the production of an English painter. The good which might be thus effected is incalculable. It would at once stimulate to exertion in the higher walks of art; it would form the nucleus of a collection to which other wealthy parties or societies would add from time to time; it would redeem our national character from the reproach of indifference towards home-excellence; and it would largely assist in making "patronage" fashionable in the higher circles of society. It is one—and a primary one—among the many projects for so improving British art, that our superiority over continental countries shall be no longer a question. We have reason to think that the matter need only be suggested by some one or two of the Governors, to receive the sanction and approval of the whole body. The list contains the names of several noblemen and gentlemen who have long and earnestly laboured to encourage the fine arts of Great Britain—the Institution was established for this express purpose—it is, in fact, the

BRITISH INSTITUTION

FOR PROMOTING

THE FINE ARTS OF THE UNITED KINGDOM.

It has done much to advance their interests and forward their improvement; but it may do more. All that it could do by collecting and exhibiting, as models, the finest productions of the Old Masters, has been done; our artists have, no doubt, largely benefited by the means annually afforded them of consulting and copying the rarest works of the Ancients; a time is come when the Institution will be expected to show that its object is to be worked out by aiding and assisting to give fame and prosperity to the Moderns. As we have intimated, the names of so many noblemen and gentlemen as the list of Governors contains, is a sufficient guarantee that they wait only for the proper period to do so.

We therefore express a very earnest hope that at a time is coming when the receipts of the late Exhibition will be expended in procuring some work of art for the National Gallery, the production of an English artist will be selected. From the day upon which such a purchase is made, we shall calculate a new era of art in Great Britain.

The present Exhibition is formed by contributions from the galleries of the following noblemen and gentlemen:—The Duke of Norfolk, K.G., the Marquess of Lansdowne, K.G., the Marquess of Westminster, Right Hon. Lord Francis Egerton, M.P., Lord Northwick, Lord Sandys, Lady Dover, the Count St Martin d'Aglié, Right Hon. Sir Robert Gordon, G.C.B., Hon. Colonel Fitzgibbon, M.P., Sir Simon H. Clarke, Bart., Sir Charles M. Burrell, Bart. M.P., Sir Thomas Baring, Bart., Sir Samuel Scott, Bart., Sir Robert Price, Bart. M.P., Sir Edmund Temple, Rev. I. Sandford, Joseph Barchard, Esq., J. Barwise, Esq., Charles Bredel, Esq., Henry Broadwood, Esq. M.P., George Byng, Esq. M.P., W. R. Cartwright, Esq. M.P., Edward N. Denny, Esq., Andrew Fountaine, Esq., I. S. Harford, Esq., Lionel Harvey, Esq., Charles Heusch, Esq., R. S. Hollord, Esq., H. J. Munro, Esq., N. Ogle, Esq., Samuel Rogers, Esq. and Dr Stokoe.

They consist of paintings by a large proportion of the immortal men of ages gone by; but as we have intimated, they are the gleanings of the harvest rather than the harvest itself—many of them are valued chiefly because of their age, and have surrendered to time nearly all the attractions they once possessed. The two most remarkable pictures in the gallery are those famous ones of Titian, universally known by the engravings from them, 'Diana surprised by Actæon,' and 'The Discovery of Calisto,' of the marvellous colouring of the mighty master very little is left; repeated "cleanings" having robbed them of their value; and they are precious rather as relics than as actual wonders. So it is with the 'St Catherine' of Guido, which has been absolutely rubbed down to a dead colour. So it is also with the large and magnificent Rubens, 'Pythagoras addressing his Pupils,' which has become a mass of red, thinned away almost to poverty. There are of course very many in a high state of preservation; and a large number of vast merit. The Exhibition cannot be otherwise than exceedingly attractive; it contains 162 works; the leading painters are Murillo, Vandyke, Salvator Rosa, Rembrandt, Titian, Wouvermans, Canaletti, Ruysdael, Rubens, and Gaspar Poussin.

THE SOCIETY OF BRITISH ARTISTS have, we rejoice to learn, effected sales to an extent by no means inconsiderable. Seventy-two works of art have been disposed of; it will interest our readers to name them:—

J. Zeiter: 'Scene on the River Lee'; 'The Start'; 'Entrance to Wetzprimen'; 'German Diligence'; G. F. Tomkins: 'Hay on the Meuse'; 'St Owen, Rouen'; G. Stevens: 'Interior, Dead Game'; 'Still Life'; 'Fruit'; 'Interior, with Still Life'; D. Cowper: 'The Merry Mood'; 'Sleep'; F. Y. Hursthouse: 'Shepherd Boy of the Italian Mountains'; 'An Italian Mariner Boy'; T. C. Holland: 'Ullswater'; 'Loch Awe'; E. Prentis: 'Borrowed Plumes'; 'The Prodigal's Return'; J. Tennant: 'Coast Scene, near Scarborough'; 'Fisherman's Hat on the Kentish Coast'; 'Repose—Evening'; 'Return from Market'; H. Biefield: 'Children and Dog'; 'Group of Children'; 'Children Riding'; E. Childie: 'River Scene, Moonlight'; 'Cheltenham Reach'; Mrs Sayer: 'The Crockery Vender'; R. Crozier: 'View near Boulogne'; R. J. Morell: 'Study of a Dog's Head'; G. Josi: 'View on Hampstead Heath'; 'Farm Yard'; J. Wilson: 'Folkstone, Kent'; 'On the Banks of Deon'; 'A Fresh Breeze'; G. Balmer: 'On the Coast of Fife'; 'The Dismantled Dutchman'; J. W. Allen: 'Cornfield'; 'Lane Scene'; W. Bewick: 'The Genoese Captator'; P. Owen: 'Interior'; J. B. Crome: 'Scene near Utrecht'; 'Moon Rising'; W. Shayer: 'Gipsies' Camp'; J. Wilson, jun.: 'At Hampstead'; 'Milking time'; J. J. Dodd: 'Village of Yalding'; J. M. Leigh: 'Scene from Quentin Durward'; F. Goodall: 'Fruit Stall'; D. T. Egerton: 'Sketch of Niagara Fall'; R. Clark: 'A Coast Scene'; G. W. Butland: 'View off Dungeness'; 'Coast View'; A. Woolmer: 'Dorothea'; Miss S. E. Thorne: 'The Fair Maid of Perth'; E. Williams, sen.: 'Gipsies'; W. C. Smith: 'The Terrace Haddon'; J. M. Pacion: 'Sea Piece'; A. Clint: 'River Scene'; W. Parrot: 'Rustic Group'; R. R. M'In: 'A Highland Feud'; A. Mouque: 'Landscape and Cattle'; A. Vickers: 'The Vale of Clwyd'; M. E. Cotman: 'The Mouth of the Yare'; A. Dadd: 'Don Quixote'; Miss F. Steers: 'View at Malvern'; L. J. Wood: 'The Church of St Nicolas, Rouen'.

PAINTINGS IN THE HALL OF THE BARBER SURGEONS' COMPANY, MONK-WELL STREET, CRIPPLEGATE.

In our last number an account was given of the paintings in the hall of the Painter Stainers, Trinity lane. No other company in the city possess so large a collection; but there are in many of the halls of the other guilds pictures of great merit, they almost all possess the admitted claim of being the authentic productions of the artists to whom they are ascribed. The historical paintings have in general relation to the acts or legends of the societies to which they belong; as the cost of most were defrayed out of the general funds, no expense was spared to secure for their execution the first talent of the day. The portraits which form the greater part of these collections are equally authentic; they are chiefly those of men, who by their actions or their attainments had conferred taste and honours on the society to whose livery they belonged, or whose charities and benevolence demanded that their mute representations should decorate those edifices, the poorer brethren of which had in after times daily reason to bless their memories, as well as to remind the wealthier members, when seated at the periodical feasts in many of these sumptuous halls, that there was no better way to hand down their names with honour to posterity than to "do likewise."

We have now to describe the paintings in the hall of the Barber Surgeons, in Monkwell street, Cripplegate. The principal one is the celebrated picture, by Hans Holbein, of King Henry VIII presenting the charter to that company. This picture is ten feet six inches long, and seven feet in height, contains eighteen figures nearly as large as life; it represents a room in the palace, which is hung with tapestry and seems to have been gilded; in the centre, on a throne, sits the king, his age appears to be about thirty, the complexion florid, the hair sandy, the eyes small, but animated and restless, the expression on the countenance is impatience, and he seems thrusting the charter hastily into the hands of Master Thomas Vicay, who receives it kneeling on his right; the face altogether might be pronounced handsome, were it not for the low forehead and contracted eyebrows; he has on his right thumb a signet ring, and other rings on the first and fourth fingers of his left hand, with which he holds a sword of state resting on his knee; on his head is a velvet cap surrounded with a diadem of jewels, on which is a falling feather; on his leg is the garter, and round his neck the collar of the order; the mantle is short, and of crimson velvet; all these ornaments are most beautifully executed, and are as fine as miniature painting; every hair of his head is distinct, and the texture of his robe is finely given; his impatience seems to have warmed him, and the rising colour flushing over his face is most admirably painted. Around him are the members of the court on their knees; the first figure on the left hand is Sir John Chambre, he is represented in a cap and furred gown, the sleeves very large, and in which his hands are enwrapped; from the expression of his countenance it would appear that he was anything but pleased with the provisions of the charter, as the face has a sullen and discontented look. The next is the celebrated Doctor Butts, whose conduct in the scene in the play of Henry VIII, of the degradation of Cranmer while waiting at the door of the council chamber, is so well drawn by Shakspeare. The third figure is Thomas Alsopp; he has his head uncovered; the hair is long and lank, and the features coarse and hard. The first on the right hand of the king is the master of the company, Thomas Vicay, into whose hands the king is delivering the charter; he has a gold chain and jewel over the shoulder of his gown. The next is Jonathan Aylef, who has a ring on his finger, and a gold chain about his neck. The next is Nathaniel Sympton, who also wears a scull cap; all the others have the head bare, and the hair falling lank, and scattered over the shoulders. Then Edward Harman, who has a gold chain; next to him is John Monford; then John Pen, and William Alcock; the expression on the countenances of these men is grave and solemn. The next Richard

Ferris, who has the only jovial and merry face among the group. Of these eight, five of those most visible have robes flowered and richly embroidered; the moustaches and beards of the whole, including the king, would appear as if they had great care and attention bestowed upon them. Of the seven remaining figures standing behind, the names are not to be found on record, but they are, no doubt, liveries of the company; but of the two nearest the king, one is known to be William Tilley, who has a face "too stupid for a barber, how much so then for a surgeon;" the other is thought to be Xachariel Sampson. This picture of Holbein's, which we have described, is not surpassed, if indeed equalled, by any other of that master in the kingdom; every part is most elaborately and delicately finished; the position of none of the figures is constrained, and there is no attempt at theatrical effect, yet every person represented is in action; there is scarcely one man in it whose name has not acquired some degree of celebrity in the age in which he lived; the colouring is chaste, and kept down, nor is there any of that hardness and stiffness often found in the pictures of Holbein, at least in the generality of those attributed to him; we think that his pictures are much rarer in this country than is commonly supposed; that this is by him there is no doubt; but the ease and style of the whole is very different from many even in Windsor, to which his name has been affixed. It is in a beautiful state of preservation, and fortunately has escaped the gothic attempts at cleaning, which has been fatal to so many others. The next picture is one of Sir Charles Scalborough, a whole length; this is by Walker, and is extremely well painted; it has been engraved; the countenance is exceedingly intellectual, the forehead high and broad, the eyes are dark and searching; he is dressed in the scarlet gown, hood, and cap of a doctor of physic, and is represented in the act of lecturing; one hand is on his breast, the other a little stretched out; on the left of the picture is another figure, the demonstrating surgeon, Anthony Bligh, dressed in the livery gown, holding up the arm of a dead subject which lies on a table partly covered with a sheet, with that part of the breast where the ribs meet, bare, the pectoral muscles appearing. The next painting is one of Doctor Arris, physician; it is well executed, and there is an engraving of it; he gave to the company 30*l*. for an anatomical lecture, and 34*l*. to St Bartholomew Hospital, for the same purpose, for ever. The adjoining picture is that of Thomas Arris, M.D. the son of the former; he is represented in the act of lecturing; this man was returned M.P. for St Alban's in 1661, and was a steady opponent of the court. The next is a portrait of Doctor Nehemiah Grew. The next of John Frederick. The next is a curious picture of Mr Lisle, barber to Charles II; it is a full length, and well painted; the character of the countenance is shrewdness; the eyebrows are elevated, the extremities of the mouth raised; he seems as if laughing at some joke from his master's lips, although to his own mind it passes rather for the wit of a king than of a wit. The next and last is the portrait of John Paterson, clerk to the company, and the projector of great improvements in the city of London, after the great fire.

This hall is one of the works of Inigo Jones. It is a spacious edifice, and had formerly a theatre attached, which was some years since taken down as useless; the west window is ornamented with painted glass; both the hall and the court-room require ornamental repair, as do also the pictures cleaning; fortunately the dirt upon them is the genuine dust and smoke of London, and not an encrustation of execrable varnish: at present the whole appearance of the interior of the edifice is dark and melancholy, and though the magnificent work of Holbein requires no adventitious aids to give it effect, yet we think that it, with the others, well deserves that some little attention and expense should be bestowed upon them. By an Act of Parliament, passed in the time of Charles II, the only practice of surgery the members of the company were allowed, was that of tooth-drawing, and in the 18th of George II, the surgeons separated from them, but the hall and theatre remained with the original company.

TO THE EDITOR OF THE ART-UNION.

SIR,—In the course of the able and interesting article on Engraving in your last number, speaking of Lithography, the writer observed that one of its disadvantages was the "constant liability of the stones to break in the process of printing." That this drawback to the many and peculiar facilities that Lithography offers to the artist does exist, I freely admit; but it need not, and ought not: the remedy is easy, consisting merely in bedding the stone upon another, with plaster, previous to putting it in the press—a method that should always be adopted in the case of a valuable drawing. The cause of the breaking of the stone is the thread-like veins of iron, such as are often seen on the surface of the stones, and which sometimes run through the middle of the stone without appearing on either side, leaving so thin a substance of stone above and below as not to resist the pressure of printing. Sometimes, also, stones without these veins are broken by the pressure, on account of their thinness; but in this case the printer's neglect is inexcusable, as the necessity for bedding on to another is obvious. I suspect that the breakage of stones often arises from the inequality of thickness causing an undue strain upon one part; but this is only a supposition. The preference given by artists for thin stones, on account of their being less cumbersome, has not been sufficiently considered by the Lithographic printers, and the importers of stones: there is no danger of a stone half an inch thick breaking in the press if properly bedded on to another. Mr Katterbach, the proprietor of an extensive quarry of Lithographic stone at Solenhofen (where only this stone has as yet been found in perfection) put up expensive machinery for the express purpose of cutting the stone into thin slabs, and levelling both sides with mathematical exactness; thus ensuring the safety of the drawing and the convenience of the artist, and also reducing the cost to the purchaser—for the increase of price consequent on the process of cutting was not equal to the loss of weight on each stone, and the stones are sold by weight—yet, strange to say, he received no encouragement whatever from the printers, who supply the artists with stones, and he has therefore abandoned his machinery, so that artists are compelled to be encumbered with stones two or three inches thick, with the liability of breaking if not bedded on to another when printed. And be it observed, this sawing into thin slabs not only ensures a true surface of stone, but exposes imperfections that are often hidden in the strata; for in quarrying the stone, (which is a calcareous slate) the laminae are split off at the junction of each strata, and form horizontal plates of great extent, which only require cutting into proper sizes.

The increasing popularity of Lithography, both with artists and the public, renders it desirable that the material should be supplied as perfect and in as convenient a shape as possible; and it is to be hoped either that some machinery might be invented in this country for sawing the stones into thinner slabs, or that the demand for thin stones might be such as to induce Mr Katterbach to reinstate his machinery. The indifference of the printers and importers to the existence of so great a disadvantage as the weight and insecurity of the Lithographic stones is inexplicable.

PHILOLITHOGRAPHICUS.

CHAT CHAT.

PAPER HANGINGS.—A few years ago our neighbours, the French, were greatly inferior to us in the manufacture of Paper Hangings; but now, through the non-employment of artistical skill on our part, and the great exertions to obtain excellence which have been made on theirs, we find ourselves considerably in the back-ground. Machinery will not do all. Art must be called in to aid, and we hope soon to see a great change of feeling from that which now exists in this respect. An individual has recently opened a manufactory at Hoxton, for the execution of Paper Hangings, by hand; where, by the distribution of labour, and duly training the workmen, he is able to make the cost much smaller than could be expected. Want of taste in the designs (easily to be accounted for) is apparent in the specimens we have seen. Surely, good artists may be found in England who will stoop (!) to lend assistance to such undertakings! It was by inducing aid of this sort that Wedgwood benefited society, made a large fortune, and obtained a noble reputation. At all events, the existing "Schools of Design" may be expected to supply, soon, individuals able to advance greatly the character of our manufactures generally.

ARTS AND MANUFACTURES.—A design is in progress to organise a periodical exhibition of British Manufactures, similar to the *Exposition* in Paris, which is found to produce in France very beneficial results, especially in those branches wherein art takes a prominent place. We understand that several members of Parliament and other influential men are engaged on the subject.

AN EXHIBITION of the works of MODERN ARTISTS is to be opened at the Eastern Institution, Commercial-road, and to continue open during the months of August, September, and October. A circular has been addressed to artists, inviting them to contribute "Pictures in Oil and Water-colours, Specimens of Sculpture, Architectural Designs, and Proof Impressions of Engravings"—to be sent so as to arrive "at any time between the 25th of July and the 6th of August." We have no means of supplying information in reference to this project; by whom it has been arranged; or upon whose responsibility it is to be undertaken. The list of vice-presidents and council does not contain a single name with which we are acquainted; the President is "Thomas Ward, Esq.," and the Honorary Secretary, "John Rixon, Esq.;" both, we have no doubt, gentlemen of respectability, and well known in their neighbourhood; but, we apprehend, strangers to the artists generally. We lament that, as it would appear, no steps have been taken to obtain for the Institution the sanction of some person of consideration and repute at the west-end of London, where the artists principally reside. It is scarcely to be expected that they will forward their works, with no guarantee for their safety, or for the respectability of the exhibition, except that which is supplied them by this printed circular. It is to be regretted therefore that the arrangements for giving the plan effect are so defective, for sure we are, that of the mass of wealth east of Temple Bar some would willingly be expended in promoting art. Unless the collection is a good one, it will be an utter failure, and be prejudicial rather than beneficial. As, however, there will be time to obtain information—the period for receiving works not commencing before we publish another Number—we may be enabled to place this matter in a more favourable light. Under existing circumstances, it is our duty to hint the necessity of some inquiry before contributions are forwarded to "The Eastern Institution."

AN ETCHING of 'a Scene near Lough Tay' has been sent to us by an amateur—Richard Tongue, Esq., of Bath; it is a bold yet exceedingly graceful production; and one of which any professional artist might have been proud. Lough Tay is the country of Rob Roy; the braes of Balquidder occupy the central part of the picture. We name this matter however, chiefly because it affords us an opportunity of referring to a series of works executed by Mr Tongue, and presented by him a short time ago to the British Museum. It consists of several models of curious and remarkable Druidical Remains; and of three paintings, descriptive of the singular Cromlech in the Isle of Anglesea; a Tolmean, or immense block, poised on a small apex; and that amazing structure, the circular Temple of Stonehenge on Salisbury Plain. These works are of very considerable merit, and possess the deepest interest; they have existed for centuries, but cannot endure for ever; and it is fortunate that we have models of them so accurate in our National collection. We may hereafter devote a larger space to a description of these singular productions.

THE GOLDSMITHS' COMPANY have given a commission to Mr Samuel Nixon to execute, in marble, four statues of "The Seasons," for the grand staircase of their Hall. It gratifies us much to record a fact so honourable to this wealthy guild of British merchants; it is, we trust, the forerunner of much benefit to artists from "the City," where, we have reason to know, a more accurate and enlarged appreciation of the Fine Arts has been, of late, continually gaining ground. If we can but excite other "Companies" to imitate the example of the Goldsmiths, and spend a portion of their riches in advancing the best interests and truest glories of the Nation, we shall indeed render good service to our country and its citizens. A larger sum used to be spent at every dinner than would fill one of their chambers with works of art; dinners have recently become more frequent and less costly; and sure we are that a little more of the latter, and a better digestion will be the result of a better appetite.

Mr. Power's picture of 'The Woman taken in Adultery,' has been sold to a private gentleman, and

now hangs in a comparatively small house in the country. It is a matter to be recorded in the present age, that a picture of such dimensions, and of a subject purely historical, can find a purchaser. We congratulate the gentleman on his judgment and taste; he was in no way acquainted with the artist; but having seen and estimated the valuable work at the exhibition, he coveted it, and possessed it. The circumstance will, we trust, induce the accomplished painter to undertake another historical picture; it may also have the effect of stimulating his brother artists. A few such 'events,' for so they may be characterized, and the reproach that has been so long endured, may be removed from England.

THE ARTS IN THE CITY.—At a dinner given by the Lord Mayor to a large number of gentlemen connected with science, literature and the arts, his lordship gave a toast, "Prosperity to the Art-Union of London;" and stated "that he was most happy to have the opportunity of introducing the society to his fellow-citizens. He had joined it from a sense he entertained of its usefulness in several points of view, but most especially for the benefits it was calculated to bestow on British artists; and when it was considered that one guinea contributed to such extensive advantages, while it returned annually to the subscriber a print worth more than the subscription, and only to be obtained by the subscribers, each of whom had a chance of obtaining a prize, varying in value from 40s. to 100 guineas, he could not but expect to see it one of the most important institutions of the kind in the country." We trust the citizens will take the hint; and that, ere long, the list of subscribers in London will exceed, as it ought to do, that in Scotland. The Honorary Secretary, Edward Edwards, Esq., who was present, returned thanks.

THE PRINCE ROYAL OF RUSSIA has contributed the sum of 300*l.* to the Wellington Testimonial. The execution of this great national work has, as our readers know, been committed to the care of Mr Wyatt. It is, therefore, comparatively useless to discuss the affair; it cannot now be taken out of that gentleman's hands to place it in those of a more competent artist. "Those who expect nothing cannot be disappointed." We greatly fear that the country will have no reason to be proud of its tribute to the hero; and that we shall afford no proof to the world that our judgment and taste are in proportion to our wealth. There is hardly a second opinion on the subject; with the exception of the few noblemen whose influence determined the selection, all persons are agreed that a work on which so much was to depend, ought to have been confided to one of the leading sculptors of the age and kingdom. If there was an objection to Sir Francis Chantrey, on the ground that he was occupied in producing another statue, Sir Richard Westmacott, or Bailey, or Behnes, or Westmacott, jun., might have been safely entrusted with the task. Alas! that private feeling should so continually outweigh public duty.

MR POWER the comedian is one of the largest purchasers of pictures from the Society of British Artists. This is highly to the credit of that gentleman; in his own art he is unrivalled; but he is a scholar also, and has written several excellent and valuable books. His profession has been very profitable; we rejoice to find then he is spending a portion of his income in a manner worthy of him. It would have pleased us to record his purchase of one of the admirably painted pictures of his clever countryman, M^r Manus, whose works are as truly and intrinsically Irish as his own acting; and who has the power of depicting the peculiar characteristics of the country with amazing fidelity, force, and effect. We still hope Mr Power may look to 'The Midnight Mass.'

M. LANGE, the sculptor, who for forty years has been charged with the restoration of the antiques in marble of the Royal Museum, and whose chisel has produced several fine statues, died in Paris early in the present month, at the advanced age of eighty-five. He was the intimate friend of Canova, through whose influence he retained for the Louvre, several of the masterpieces of art which had been reclaimed in the year 1815.

MR ALFRED ELMORE, whose painting of 'The Crucifixion' in the British gallery did him so much credit and attracted so much attention, is occupied on a large picture—'The Death of Thomas à Becket,' intended to ornament some chapel in Ireland. Mr O'Connell, anxious to promote the interests of his young countryman, procured him the commission.

THE CONVERSAZIONI in Suffolk street continue; but the project has failed. The society has induced the attendance of no persons of rank and talent; the company consists almost exclusively of the families of the members. The great object of such meetings is altogether frustrated; dull and heavy lectures take the place of conversation; and in lieu of social intercourse there is a cold and formal sitting, half asleep, upon benches. A "Vice-President," on a recent occasion, made a long speech on the ignorance of the press and his own bad picture—illustrating the former by a reference to the latter. Such themes are utterly unfit for introduction at such assemblies; it is at least a questionable policy, and certainly a questionable taste, to strive to promote dissension between the artists and those by whom their efforts must be made known to the public. The lecturer may, in such a place, and on such occasions, be very valiant—for he will meet no opponent on the ground—it may be the way to prove that he is "cunning of fence;" but we suspect his auditors will fathom his design and defeat his purpose. Such practices cannot be too strongly condemned.

THE DEATH OF NELSON, by Stothard, is now exhibiting, and for sale, at Mr Tiffen's, Strand. The work is one of three painted to commemorate the event, at once so mournful and so glorious. The one by Devis is at Greenwich; the other, by West, is in some private collection. Stothard made the sketches for his work on board the Victory, and had sittings from all the prominent persons engaged in the fatal strife. We notice this work in order to suggest that it ought to ornament our Palace-Hospital. It is worthy of such a station; for it is one of the best productions of our great master.

MR STANFIELD.—The pencil of this accomplished artist has been again occupied for the stage—but, we apprehend, he has been seduced into so employing it from personal feeling towards Mr Macready, and not with a view to profit. We shall, next month, offer some remarks upon the subject, and endeavour to give a history of the improvements which scenery has undergone within the last ten or twenty years.

MR GRITTEN, of Duncannon street, has at the present moment some of the rarest examples of the Old Masters to be found in England. They are from the Ruspoli, formerly the Ricciardi collection, near Florence, which about seventy or eighty years ago ranked among the finest in Italy. The Ricciardi property, with the pictures, came into the possession of two sisters, the only remaining descendants of this noble and once powerful family. One of them married the father of the present Count Ruspoli, who resided at Florence: the other wedded a member of the Doria family, at Rome. The pictures were consequently divided; part are now in the Doria Pamphili collection, the other part became the property of the present Count Ruspoli. Mr Gritten purchased the most valuable of them from a gentleman, by whom they were brought to England. Ten or twelve he has disposed of to Lord Northwick; and two of them, No. 41, the 'Flagellation,' Raphael, and No. 154, the 'Triumph of Julius Cæsar,' Giorgione, are at the present moment in the British Institution, to which they have been contributed by his lordship. The more remarkable of those which remain in the possession of Mr Gritten, are a most important and interesting Fresco, ascribed to Michael Angelo, and noticed by the late William Young Otley, Esq.; a 'Last Supper,' by Raphael; a 'Holy Family,' by Titian; a fine sketch, by Paolo Veronese; 'Christ Feasting with Sinners,' seven feet long, the completed picture of which, twenty-six feet long, is at Venice; and several other noble works to which our space will not permit us to make reference. These pictures, from their fine state of preservation, and their high quality, will greatly gratify and interest the connoisseur. They have been already inspected by several noblemen and

gentlemen of leading taste and judgment. We know how hazardous it is to give an opinion as to the authenticity of an "old master;" but there can be, we think, no doubt in the present case, for independently of their own evidence, their history is safe and complete. Their "pedigree," so to speak, is fully made out.

DAVID ROBERTS.—A letter has been received from this excellent man and accomplished artist; it was written from Bethlehem, Palestine; he was in good health and in high spirits; had laid in a rich store of sketches, and expects to be in England by the end of this month. His friends have been thus relieved from considerable anxiety on his account, as no intelligence from him had reached them since February last.

NEW PROCESS OF ENGRAVING.—Dr Faraday has delivered a lecture, at the Royal Institution, on the new process of Engraving introduced by Hulmandel, by which, it is said, great economy in time and expense is secured. The process is described as very simple, and the results equally certain, the first impression being directed by spreading oil over the plate, the interstices being filled by a watery solution of gum. The plate is then covered with varnish, and when immersed in water the gum is dissolved, when the parts that are required are easily etched by aqua fortis. This new process is, however, applicable chiefly to cotton and silk printing, and not so much to the purposes of the fine arts.

M. DELAROCHE—the great and popular painter of France—has just completed a large and noble portrait of Napoleon, for one of the members of the Emperor's family; the artist personally knew the mighty soldier, and has brought to the aid of his own recollections, all the information he could derive from other sources—the numerous pictures of him and the suggestions of his intimate friends. As a likeness, it is understood to be more striking than any that exists; and, as a work of art, of the rarest merit. It has been so pronounced by all Napoleon's officers by whom it has been examined. The Emperor is represented in a room, in his military dress, the right hand in his waistcoat,—his frequent habit,—decorated with a few orders, and wearing his sword. The size is half length. The character of the countenance is thoughtful, as if he were forming one of the marvellous enterprises that made his name immortal. The Painter has placed the picture in the hands of Dupont to be engraved, and the print will probably be completed in a year. The size is to be ten inches by thirteen and a half. It will, no doubt, prove a valuable acquisition to the lovers of art and to the admirers of the Emperor, among whom are tens of thousands of those who, in his lifetime, were his uncompromising foes.

LETTERS ON TRUE FEELING IN ART.

(No. 2.)

As a second illustration of the imperfect success of any picture, (however beautifully executed,) which has been mistakenly conceived, I would instance Mr Etty's 'Syrens tempting Ulysses.' Mr Etty's name, like that of Mr Uwins, to whom I referred in a former letter, stands in the foremost rank of the artists of England: and it is for this very reason that the criticisms which might, were the painter or his works less known, seem made in the supercilious spirit of fault-finding, become an imperative duty. Such distinguished leaders may corrupt many followers into carelessness, whose admiration rests solely on the beauty of their execution: and it is my especial object to show that no skill in painting can atone for any mistake in the original idea of a picture; and that the greater our admiration for this partial success, the greater our regret that it is incomplete.

Mr Etty, like Mr Uwins, was tempted, by his power of painting female figures, to neglect what should have been the order of his composition, and, by placing the Syrens in the foreground, and Ulysses and his companions in the distance, he has done a violence to the imagination of the spectators, which causes a sudden feeling of disappointment. We can no more reconcile ourselves

to this prosaic embodying and close proximity of the Syrens, (who are thus brought as it were to sit amongst us) than we could be satisfied with any combination of harmony in music which professed to render the Syren's song. No degree of talent in the execution, either of painting or melody, can bring that home to the imagination whose very beauty consists in its vagueness and distance. We are content to accept the mythological fable, to suppose these three fair and treacherous hauntings of the sea-foam, the hollow rocks, and the shining strand, appearing to the mariner and beguiling him to destruction; we willingly yield our fancy to the idea of the shapes of faint loveliness, and the floating, varying, ever echoing harmony of song, with which they so beguiled him: but we refuse the untruth of their actual presence; we require them to be dreamy and distant, as they shone through the spray to the eyes of those who escaped their strange fascinations; or dim and unknown, as the fate of those who were lured to that sweet destruction, and sank down to perish in the whirlpool of waters. Our human sympathies are not with them: our human comprehension does not perfectly grasp the shadowy notion of their restless charm, or the extent of their fearful power. We are with Ulysses and his companions; we sympathise in their danger, we comprehend their temptation; we desire their safety, we fix our minds in contemplation on that wise man's moment of weakness; we are in the boat, not on the strand (where Mr Etty in vain endeavoured to place us), and faint and vague, and far away, in all the ethereal and spiritual brightness of the incomplete arch of the rainbow; we figure to ourselves, not those three developed and substantial forms presented by the mistaken artist, but some fair and undefined temptation of sight and sound, which we do not even desire to clothe in any palpable and familiar shape; and in lieu of the grosser images of decaying and skeleton corpses which are, in the picture, grouped round the forms of the Syrens, we imagine some dark unseen horror, some lonely and billow-swept grave, where the wind might wander in fitful gusts when the song of the Syrens had departed.

If Mr Etty had allowed the figures of Ulysses and his companions to occupy the fore-ground of his picture, the fancy of the spectators would have gone with him, in the degrees of distinctness with which the several objects would have been portrayed, and no discontent would have mingled with the admiration excited by his skilful treatment of some portions of his subject. It has lately been remarked, and not without plausible grounds, that many of our pictures seem to have been named after they were painted; christened by the artist or his friends, after some deliberation as to what title would best suit them. If Mr Etty's strange picture had been entitled an allegorical representation of 'Life and Death,' it would have suited quite as well as 'The Syrens tempting Ulysses;' and indeed better, for whereas in the first instance the artist would only have been working out an idea of his own; in the last, by undertaking to represent a subject generally known, he more or less undertook to meet and satisfy the ideas of others. Nor let it be supposed that a painter, even of great genius, must necessarily be a better judge of the mode of treating a subject than those who come to look at his picture. There is an universal sympathy among men, which teaches even the powerless to measure power of this sort. The orator, the actor, the popular preacher, the artist, alike address the exertion of their talents to the multitude; and though among that multitude there may not be ten minds exactly capable of the same species of exertion, there will be hundreds capable of appreciating and comprehending its result; hundreds who, from the recesses of their hearts, will echo the inspiration which originated elsewhere; hundreds who will judge involuntarily, and judge truly, of the degree of mastery exerted by another man over their imaginations. The hearts which glow and sadden at the words of the eloquent Divine, which thrill at the burst of feeling or passion represented on the stage, which dwell in a

dreamy trance on the beauty of the creations of Art, or beat at the sound of the cheer which hails the successful orator, are all cast in the same mould; the same human heart, with its pulse eternally true to Nature and to feeling!

And it is this which should give the artist at once confidence in, and indulgence for, the criticisms even of the unlearned. His picture has spoken from the silent wall to the minds of the hundreds who have passed like a succession of shadows, each receiving such portion of the impression that picture was intended to make, as his nature and the success of the artist's intention, will allow: the approbation or disapprobation of the majority cannot depend so much on the painter's skill in the mechanical resources of his art, as on the general treatment of the subject; for comparatively few can judge of the one, and all can judge of the other: therefore, if the picture lack that truth of feeling which alone can secure universal sympathy, it will be a failure as a picture, even though the execution of certain portions of it may increase the fame of the artist's talents. Why any artist of genius should ever permit himself, through hurry or carelessness, to determine on such a treatment of a subject as shall cause a partial instead of a complete success, is the question I would fain ask, if any one could answer it.

Z.

THE POET'S WIFE,

A PORTRAIT.

BY THE HON. MRS. NORTON.

As by his lonely hearth he sat,
The shadow of a welcome dream
Pass'd o'er his harp—disconsolate
His home did seem—
And the sweet vision, faint and far,
Rose on his fancy like a star:
"Let her be young, yet not a child,
Whose light and inexperienced mirth
Is all too winged and too wild
For sober earth—
Too rainbow-like such mirth appears,
And fades away in misty tears.
"Let youth's fresh rose still gently bloom
Upon her smooth and downy cheek—
Yet let a shadow, not of gloom,
But soft and meek,
Tell that some sorrow she hath known,
Though not a sorrow of her own.
"And let her eyes be of the grey,
The soft grey of the brooding dove,
Full of the sweet and tender ray
Of modest love;
For fonder shows that dreamy hue
Than lustrous black or glorious blue.
"Let her be full of quiet grace,
No sparkling wit with sudden glow
Bright'ning her purely chisell'd face
And placid brow;
Not radiant to the stranger's eye,—
A creature easily pass'd by;
"But who, once seen, with untold power
For ever haunts the yearning heart,
Raised from the crowd that self-same hour
To dwell apart,
All sainted and enshrined to be
The idol of a memory!
"And oh! let Mary be her name—
It hath a sweet and gentle sound,
At which no glories dear to fame
Come crowding round,
But which the dreaming heart beguiles
With holy thoughts and household smiles,
"With peaceful meetings, welcomes kind,
And love, the same in joy and tears,
And gushing intercourse of mind
Through faithful years;
Oh! dream of something half divine,
Be real—be mortal, and be mine!"

SOCIETIES IN CONNECTION WITH THE ARTS.

ARTISTS' GENERAL BENEVOLENT INSTITUTION.—The annual general meeting of the Subscribers to this excellent and valuable institution, took place on the 31st of May. The president, Sir M. A. Shee, was in the chair; supported by the Vice Presidents, Thos. Phillips, Esq., R. A., Sir David Wilkie, R. A. and J. H. Mann, Esq. The hon. sec. Mr Fowler read a report from the directors, on the state and affairs of the Institution. It expressed the satisfaction they felt at describing its progress during the period since the last meeting in August, 1838—as prosperous in reference to its funds, and efficient in regard to its charitable objects. The subscribers at the late anniversary dinner had greatly increased; the sum collected being 546l. 15s.—an amount nearly 100l. beyond that of the preceding year.

The total amount of donations and annual	£ s. d.
subscriptions received since the last	
report is	618 0 0
The dividends on stock	197 11 7
	<hr/> £815 0 7

The anniversary dinner having taken place so much earlier this year than heretofore, the above general account only includes half a year's dividend on Stock, it therefore reduces the aggregate amount by the sum of 185l. 9s. 1d.—The Life Subscriptions, founded agreeably to the laws of the Institution, amount to 334l. 5s.—which increases the invested capital to 10,912l. 9s. 11d. nearly approaching to the limit when a larger proportion of the donations will become available for distribution. The relief granted to applicants since the last report, which comprises only one of the half-yearly distributions, has been to eighteen ordinary, and four urgent cases, amounting to 243l. Upon this point it is gratifying to state, that in the course of the last half-year, ending at Christmas last, not one case of the latter description presented itself. Their Graces the Dukes of Buccleuch and Sutherland, and Jos. Neeld, Esq., M. P., have honoured the society by accepting the offices of Vice-Patrons to the Institution.

The directors add, that "they have much pleasure in stating, they consider the Institution to be in a course of beneficial and successful progress, steadily fulfilling its charitable purpose, and advancing to a state of greater permanency and efficiency, such as must be encouraging to its Friends and Patrons, and entitle it to their continued and zealous support."

The following Gentlemen—H. Wilkin, W. C. Ross, A. R. A., H. Corbould, Jas. H. Savage, William Crane, E. T. Parris, A. Stewart, and Thos. Uwins, R. A., Esqrs., were elected directors in lieu of those who go out by rotation.

ARTISTS' BENEVOLENT FUND.—We rejoice to find that although the attendance at the Anniversary Festival was not as large as it ought to have been—by the way, we omitted the name of Mr Uwins from the list of members of the Royal Academy present—the sum collected on that occasion was very considerable. Her most Gracious Majesty and the Queen Dowager were among the donors; and his Imperial Highness the Grand Duke of Russia contributed a hundred guineas to the funds of the institution. The committee also announce the receipt of one hundred pounds from "the trustees for the distribution of the Cholmondeley Charity." "The accounts for the last year" describe the receipts, from various sources, to have amounted to 1,607l. 5s. 3d.; and the disbursements to 1,568l. 3s. 3d. The capital of the fund at present consists of 5,100l., three and a half per cent. reduced, and 12,070l. three per cent. reduced; the interest upon which is, of course, included in the "receipts." The Annual Report contains, besides its usual engravings, presents from members, a portrait of William Mulready, Esq., R. A., the first president of the annuity branch, to whose exertions the satisfactory progress of the fund is greatly owing, and than whom no artist is more universally admired, respected, and esteemed by his brethren of the profession, as well as by all who have the advantage of his acquaintance. The print is engraved by J. Thompson, from a painting by Linnell, and is a gift from the engraver.

ROYAL INSTITUTE OF BRITISH ARCHITECTS.—On the 27th of May a special meeting was held, to consider the propriety of constituting Mr Donaldson a fellow of the Institute for life, without further contribution; and the measure was resolved on, as one mark of the gratitude with which the members view his past exertions in their service. The subscription which was opened at the beginning of the month, for the purpose of presenting to him some lasting memorial of esteem, already amounts to nearly a hundred guineas.

At the ordinary meeting of the members, held on the same evening, the office-bearers for the ensuing year, elected at the preceding meeting, were announced to be as follows: President, Earl de Grey; Vice-presidents, G. Basevi, jun., E. Blore, and Decimus Burton; Foreign Corresponding Secretary, T. L. Donaldson; Secretaries, C. Fowler and A. Poynter, Members of Council, Bellamy, Chawner, T. Cundy, Ferrey, Mocatta, Salvin, and Shaw. Several interesting communications were read, and Mr Richardson delivered his fourth lecture on geology in connexion with architecture.

As every instance of the interest with which the proceedings of the institute are regarded abroad must be gratifying to the members, and indeed to the profession generally, we are glad to be able to mention, that when the first volume of their transactions was issued, the *Société libre des Beaux Arts*, in Paris, directed M. Hittorff, a distinguished French architect, to examine and report upon it; and the result has been, a published review of the objects and proceedings of the institute, alike creditable to the author and flattering to the British architects.

ARCHITECTURAL SOCIETY.—This society, under its new management, is pursuing successfully its very useful course, although all who are interested in the advance of architectural science must feel assured, that if the society and the Royal Institute of Architects were united, they could together effect much more good than can be hoped from them singly, as the expenses would, of course, be those of one society only, while the income would remain that of the two. Many attempts have been made to bring about this desirable end, but unsuccessfully; nor can we wonder that they were so. The "institute" now numbers in its ranks all the chief architects of England, and is in correspondence with nearly every academy of arts in Europe; while the "society" consists, for the most part, of the junior members of the profession, comprising nevertheless many very talented men. Necessarily, therefore, the greater number of those who, at the latter, now take a prominent part, would, in the event of a junction, become shrouded in the body of mere members: and it requires no great powers of perception to discover what a bar the knowledge of this fact is, in the way of the union.

The Architectural Society has done much good, may do, more; much we therefore wish it "God's speed," and will give a friendly eye to its proceedings. The periodical conversation of the members and friends was held on Tuesday evening, June 4th, when the President, W. Tite, Esq., F.R.S., read an interesting paper, touching on various points of practice, such as, public competitions, cast iron, polychromy, and Greek art generally. Several prizes were distributed to student members for drawings and essays.

Mr BRITTON, the author of the 'Architectural' and the 'Cathedral Antiquities,' delivered a Lecture on the 25th ult., in Crosby Hall, Bishopsgate, on the subject of the ANCIENT BARONIAL HALLS AND MANSIONS OF ENGLAND.—The sumptuous hospitality of ancient days, with the feudal splendour of our ancestors, were ably illustrated by the remarks of the Lecturer, upon those characteristic features of old mansions—the State Dining Halls. These interesting apartments, with their tapestry hangings, huge fire-places, elegant timber roofs, galleries for musicians, oak tables, stained glass windows, and other usual accompaniments were vividly described by Mr Britton; and their peculiarities rendered palpable by reference to a number of bold and well

executed drawings suspended against the walls.—Of these, the Lecturer described several of the most important; particularly those representing Westminster Hall; the Halls at Hampton Court Palace; Eltham Palace, Kent; Penshurst place, Kent; St Mary's Hall, Coventry; Christ Church College, Oxford; and the Middle Temple, London; all of which, though differing in size and in detail, bear a general resemblance to each other in form and arrangement, and more particularly in the labour and skill bestowed, by the respective architects on the internal construction and decoration of their fine roofs. These, indeed, afford surprising evidence of the constructive ingenuity and inventive skill of the "Master Carpenters" of former days. The roof of Westminster Hall is probably familiar to most of our readers; but, notwithstanding much has been written within the last few years upon the subject of Crosby Hall, it is not so generally known that the roof of this fine apartment is scarcely surpassed in simplicity of design, and delicacy of execution, by any of its more celebrated rivals. This hall is now almost the only part standing of a once large and splendid mansion; erected by Sir John Crosby, Alderman of London, in 1470; and inhabited since his time by several illustrious characters. About thirty years ago, the hall, after suffering great dilapidation and injury, was divided into two stories, and converted into a packer's warehouse; but, fortunately, it has recently been partially restored; and now presents a tolerable idea of its original magnificence.

Mr Britton referred to the other drawings, which were illustrative of the Street Architecture of the fifteenth and sixteenth centuries; and the various styles adopted for castles and mansions from the Norman era to the time of Queen Elizabeth.—The Lecture evidently afforded much satisfaction to a numerous and fashionable audience.

OBITUARY.

MR JOHN BROMLEY.

THE distinguished mezzotinto engraver, whose name has been for many years associated with some of the finest examples of British art, died on the 4th April at the age of forty-four. He is therefore lost to art, in the very prime and vigour of life and reputation. He was born in Manor street, Chelsea, in 1795. He was the son of Mr William Bromley, Associate Engraver of the Royal Academy, whose admirable plates in the Works of Antiquities, published by the Trustees of the British Museum, are among the finest specimens of the modern school. Mr John Bromley, however, did not follow the example of his father, but early selected mezzotinto in preference to line; with one or two exceptions, he was foremost in this branch of the profession. His father, Mr William Bromley, is still living. At the early age of twelve years he received a medal from the Society of Arts, for an etching after Karl du Jardin. The most known and approved productions of his pencil are—'The Trial of Lord William Russell,' from G. Hayter's great picture (executed in 1830); 'The Lady Jane Gray refusing the Crown,' after Leslie; 'The Monks preaching to Seville' (executed in 1836), after John Lewis; 'The Duke of Athol hunting in Glen Tilt,' after Landseer, R. A.; 'The Trial of Queen Caroline,' after G. Hayter; and 'The Reform Banquet,' after Haydon; his last work of an imposing size and character. In his engravings there is a high degree of finish, combined with great richness of colour and accuracy of drawing, at the same time that he exhibits a masterly handling of "his tools." His later productions do not equal his earlier works; but premature decay had materially enfeebled his frame. Mr Bromley has left a large family—a wife and seven children. His eldest son, Mr F. C. Bromley, promises to rival both his father and his grandfather, although little more than a youth, he has produced some admirable works. His engraving, after Mr Grant's picture of 'The Royal Hunt at Ascot,' is already secured for him a very high reputation.

We are unable to publish satisfactory memoirs of Mr John Bromley and Mr Turnerelli; and shall be greatly obliged by receiving such information as may give us the power to overcome this difficulty.

ILLUSTRATED BOOKS.

A TREATISE ON WOOD ENGRAVING, Historical and Practical, with upwards of Three Hundred Illustrations engraved on Wood. By JOHN JACKSON. CHARLES KNIGHT, Publisher.

We have long looked for this volume. No work, in connection with English literature and art, is more needed. A short time ago we had occasion to pursue inquiry, somewhat closely, upon the subject, and found our sources of information lamentably deficient. It was, indeed, almost impossible for us to procure any details relative to the early history of Wood-engraving in England; and we cannot sufficiently commend the industry and perseverance of Mr Jackson, by which a great evil has been removed. He has, we understand, occupied many years in the performance of his arduous task; and to bring it to completion must have made large sacrifices, for which we trust he will now receive ample recompence. When it is considered that, besides the time employed in collecting the materials—scanty and scattered as they were—his book contains no fewer than three hundred engravings, all executed by his own hand, some idea may be formed of the immense labour and expense—to compensate him for which the artist now calls upon the public. He has found a liberal coadjutor in his publisher. The work is beautifully printed by Mr Samuel Bentley, on paper of the finest quality, and it is "got up" with exceeding taste. The cost must have been enormous; and although it will be received as a standard book into the language, it is only by a very large sale that one of the purposes—not the leading one, certainly—of the proprietors can be answered. We are the more disposed to dwell upon this point, because the undertaking was commenced and continued almost to a close before Mr Jackson "thought of applying to a publisher;" it was, therefore, as he intimates with much modesty, the result of his love of his profession; it arose from his desire to amuse and inform his own mind relative to its earlier history; during his leisure hours he made copies of cuts of remote ages, reading such English authors as had written on the subject, and "making memoranda without proposing to himself any definite plan. It was not until his materials had greatly increased, that he considered the information he had gleaned might be applied to a specific purpose." He has had the advantage of the co-operation of Mr Chatto, a sensible writer; and the publication is one that is highly creditable to all the parties concerned, and a valuable addition to British literature. Our space will not permit us to enter into the subject at much length; to give ever so slight an analysis of the 750 pages the book contains would fill a whole number of our journal. "In the first chapter"—we borrow from Mr Chatto's Introduction—"an attempt is made to trace the principle of Wood-engraving from the earliest authentic period; and to prove by a continuous series of facts, that the art, when first applied to the impression of pictorial subjects on paper, about the beginning of the fifteenth century, was not so much an original invention as the extension of a principle which had long been known and practically applied." The search into the obscure is, however, preceded by an explanation of the mode in which the work on wood is produced and printed, contrasting it with that upon copper; and the chapter is illustrated by a variety of cuts explanatory—monograms, "marks," stamps, and copies of Egyptian and Babylonian bricks,—showing the remote antiquity of engraving in some shape or other. The researches of the author have led him to conclude—and his evidence is very satisfactory—that "the practice of taking impressions on paper or parchment with ink from prominent lines, was known and practised, in attesting documents, in the 13th and 14th centuries."

The second chapter is occupied by a dissertation on the progress of the art, as exemplified in the earliest known single cuts, and in the block-books, which preceded the invention of typography.

"It has been conjectured," he observes, "that the art of Wood-engraving was employed on sacred sub-

jects, such as the figures of saints and holy persons, before it was applied to the multiplication of those 'books of Satan,' playing cards. It, however, seems not unlikely that it was first employed in the manufacture of cards; and that the monks, availing themselves of the same principle, shortly afterwards employed the art of Wood-engraving for the purpose of circulating the figures of saints; thus endeavouring to supply a remedy for the evil, and extracting from the serpent a cure for his bite."

This chapter is illustrated first by a copy of the St Christopher, now in the possession of Earl Spencer, which bears the date 1423, and is the earliest wood-cut known; from this year, therefore, the author dates the practice of Wood-engraving, as applied to pictorial representations;—it is associated with copies from cuts contained in various old block-books—from the Biblia Pauperum, and the Speculum Salvationis—the latter being a sort of connecting link between block-books and books printed with moveable types:

"In three of the editions the cuts are printed by means of friction with a rubber or burnisher, in the manner of the History of the Virgin and other block-books, while the text, set in moveable type, has been worked off by means of a press; and in a fourth edition, in which the cuts are taken in the same manner as in the former, twenty pages of the text are printed from wood-blocks by means of friction, while the remainder are printed in the same manner as the whole of the text in the three other editions; that is, from moveable metal types, and by means of a press."

The third chapter contains a treatise on typography; and the fourth, the history of Wood-engraving in connexion with the printing press. Illustrations are given from the first book which appeared with a date and the printer's name—the Psalter, printed by Faust and Scheffer in 1457—from Caxton's 'Game and Playe of Chess'—the first printed book in the English language that contains wood-cuts, and from various works issued in Germany, England, Venice, &c., down to the advent of Albert Durer. The fifth chapter is occupied with the history of the art in the time of Albert Durer, the great promoter of it, towards the close of the fifteenth and in the early part of the sixteenth century. This division of his book Mr Jackson illustrates by copies of the works of this master, and from the disciples of his school. The sixth chapter contains a notice of the principal wood-cuts designed by Holbein, with an account of the extension and improvement of the art in the sixteenth century, and of its subsequent decline. This chapter is illustrated by upwards of fifty cuts,—from the works of Holbein and the other great masters of his age, including two cuts designed by Rubens, and engraved by Christopher Jegher. In the seventh chapter, the history of the art is brought down from the commencement of the eighteenth century to the present time. "Towards the end of the seventeenth century, Wood-engraving for the higher purposes of the art had sunk into utter neglect; the best productions of the regular Wood-engravers of the period mostly consist of unmeaning ornaments, which neither excite feeling nor suggest a thought." Passing rapidly over the engravers who preceded Bewick—"for, both in England and in France, a regular succession of Wood-engravers can be traced from 1700 to his time"—the author arrives at this restorer of the art to our country and to Europe. The memoir of Bewick is of considerable length, and of the highest interest. A large number of cuts, illustrative of the genius and style of this admirable artist, are given; and a few specimens of those who were his pupils and rivals—Nesbit, Clennell, Johnson, Branstons, and Bewick's brother John. The seventh and concluding chapter is upon the practice of Wood-engraving, "with remarks on metallic relief engraving, and the best mode of printing wood-cuts."

In thus describing the contents of the several chapters, we have, perhaps, afforded some idea of the vast information which the author has supplied, and of the manner in which that information has been arranged. The volume is, as we have said, one of the most interesting and valuable of modern times. Mr Jackson deserves the warmest thanks of all who are interested in literature and in art; he has contributed largely to supply a desideratum in both, and we sincerely trust he will have his

eward, not alone in that reputation which is sure to follow the performance of so arduous and laborious a task, but that the public will patronise an undertaking commenced with so much enthusiasm, and carried on in a manner so worthy of the age.*

WINDSOR, with the Surrounding Scenery; the Parks, the Thames, and Eton College. Drawn in Lithography by J. B. PYNE. M'LEAN, Publisher. WINDSOR must be considered and described as the only Royal Palace of Great Britain; at least, it is the only one worthy of the kingdom. Its prominent position, commanding views of immense extent, its fine and noble architecture, its picturesque and beautiful parks, render it an object of surpassing attraction, independently of the glorious associations connected with its history. The scenery around it is of rare beauty; and the munificent Thames winds gracefully at its feet.

To the poets Windsor has ever been a fertile theme; and to the artists a continual and delightful study. They have revelled among its natural and cultivated beauties, finding apt subjects for the pencil wherever the eye has been turned; and as Nature has been so judiciously improved, and, as it were, illustrated by Art, the most delicious pictures of pure English scenery are happily united with the most magnificent of English palaces. In Windsor park the wild and the cultivated are skilfully blended. Trees, the growth of ages, around which have moved the monarchs of centuries ago, and beneath whose spreading branches the greatest of British worthies have thought and written, are mixed with the young shrubs of yesterday; vistas are so introduced that, passing along a line of shadow, terminate in a mass of rich light; broken now and then by sunbeams that

"Make a sunshine in a shady place."

The deep dark green of the holly mingles with the light and graceful tints of the acacia, the heavy foliage of the oak with the drapery of the willow; hill and dale on every side; villas and cottages refresh the eye; altogether, perhaps there is no scene in England so productive of subjects for the artist who would desire to combine the beautiful in Nature with the grand in Art; while at the same time he commemorates places inseparable from the glories of history—

"At once the Monarch's and the Muses' seat."

Mr Pyne has been happy in his attempts to convey ideas of its peculiar character and attractions; his work does him the highest credit. He is a truly English painter—one who has preferred the fresh ever-green landscapes of his own country to the singular and wonderful of other lands. And where could he find themes more worthy of his pencil? He has selected his subjects with taste and judgment, drawn them with exceeding accuracy, and executed them in lithography with considerable skill, introducing all "the late improvements in double tints," and finishing each print with such care as to give it almost the value of an original drawing. The volume—which, by the way, is produced in a manner highly creditable to the Publisher, but which, we think, might have been improved by the addition of a sheet or two of historical and descriptive letter-press—opens with "St George's Chapel"—and on the opposite page is a scene from the forest, printed in colours; we have then views of all the most interesting and attractive scenes which surround the venerable structure.

The work, therefore, possesses exceeding interest and value, not only as a fine work of art—a good collection of prints as studies for the learner—but as preserving, in a manner worthy of them, the most striking traits of landscape essentially and peculiarly English, and the character of our magnificent British Palace, the favoured residence of all our sovereigns, and so closely associated with the glories of every reign. The volume, too, is published at a cheap rate; and will no doubt find its way into many of the choicest collections in the kingdom.

* We imagine that some misunderstanding has occurred between Mr Jackson and Mr Chatto; for, we perceive that a publication entitled, 'A Third Preface to the History of Wood-engraving,' is about to appear. It will be our duty to offer some comments upon it; but we regret that any circumstance should have happened to disturb our agreeable impressions, in examining this admirable volume.

GREECE, PICTORIAL, DESCRIPTIVE, AND HISTORICAL. By CHRISTOPHER WORDSWORTH, D.D. OBER and Co., Publishers.

THIS work is certainly got up in very admirable style. The engravings on steel are excellent, and the wood-cuts positively beautiful. The drawings on the wood are chiefly, if not altogether, from the pencil of Mr Sargent—an artist to whom we have, heretofore, had occasion to refer in terms of high praise. He fully bears out our opinion of his merits; practice has considerably improved his style; and he may now be considered as one of the most successful professors in this department of the art;—he has evidently thought as well as laboured over every design he has introduced into the publication. While we compliment him for his abilities we must also compliment him for his industry. So far its title of "pictorial" is most appropriate. We wish we could speak of the letter-press in terms of equal approbation; but we must say that "Cellarius Modernised," or "The Classical Student's Geographical Manual," or some similar appellation would convey a far more correct idea of the contents of the work than that which the title-page exhibits. It is "descriptive" no further than in pointing out the localities alluded to in the ancient classics, and "historical," only so far as occasional scenes afford an opportunity of referring to some event which has been described in Latin or Greek. No doubt it contains much information that will be interesting and useful to those who are studying the authors of ancient Greece and Rome, and this is presented in a more inviting form than the usual reference to dictionaries or annotations. It will also be an excellent authority for such readers to refer to, as it bears unquestionable evidence of being written by one who has carefully and diligently studied the literary remains of antiquity. But this is not sufficient to recommend the book to by far the largest portion of the reading public, and it is greatly to be regretted that the author who has so fully stored his mind with the beauties of ancient literature, has not devoted a little attention to more modern subjects, so as to make his work a little less confirmatory evidence of his being a "late Fellow of College," and "head master of a school"—honorary distinctions, of the existence of which the information paraded on the title-page would be abundantly sufficient to satisfy his readers. We are far from undervaluing classical attainments, and to those who visit "the clime of the unforgotten brave," an occasional reference to the poets and historians, to whom its heroes owe their immortality, is not only natural, but necessary; but to dwell upon antiquity, and antiquity alone—to prize no beauties that are not clothed in the imposing dress of a dead language—to see only so much of mankind as may be viewed in the dim mirror of ancient authors—is a degree of pedantry not much less absurd than the experience of the gentleman who was so fond of wild fowl that he gave his guests nothing to eat but partridges—these remarks, we repeat, are applicable only if we regard the book as its title justifies us in doing, as a work intended for general circulation, for as we have already said, it will amply reward those who take it up as they would a tract of Porson's or Elmsley's, for the sake of "the classical" information it conveys.

THE HISTORY AND ANTIQUITIES OF CARLISLE CATHEDRAL. By ROBERT WILLIAM BILLINGS, Author of the Illustrations of the Temple Church, London. Part I. BOONE, Publisher.

By his History of the Temple Church, Mr Billings is already creditably known to the architectural public (would, that this public were larger than it is!) and the present undertaking promises to add to his reputation. The work is intended to be in continuation of Britton's "Cathedral Antiquities of England," and to present a perfect series of measurements and details, as well as general views of this interesting building. Carlisle Cathedral, desecrated and destroyed as it has been at various times, particularly during the disastrous period of the Commonwealth in England, presents many features peculiarly interesting. We may mention especially its circular roof and magnificent east window, which latter

indeed is unquestionably unique, and opens a fine subject for investigation. In the present part, which consists wholly of plates, Mr Billings has given not merely a view of this window, but has worked out the principles of its design, in a manner which tells strongly for his acumen and industry. In examining this, some most curious relations of parts become apparent, which seem to us to throw light upon the system pursued by the architects of the middle ages; and to show that their designs were not regulated solely by caprice. We shall probably pursue this subject, as it appears to us important. It is to be hoped that Mr Billings will render the historical and descriptive portion of his work as satisfactory as the delineations promise to be.

ENGRAVINGS.

Engravings from the Works of the late Sir THOMAS LAWRENCE, P.R.A. No. 6. HODGSON and GRAVES, Publishers.

WE rejoice to find this publication progressing in so satisfactory a manner; it is evident that the enterprising publishers are resolved to spare no expense in rendering justice to the works of the painter, and to sustain the reputation of his great name throughout Europe. Two objects are necessary—and both they appear to have carefully attended to,—one the judicious selection of pictures, the other the placing them in the hands of competent engravers. The public is justly jealous of the fame of the leading British Portrait Painter of the age and country; and expects that it shall not suffer, now that he is himself unable to sustain it. Sir Thomas Lawrence was beyond all question the most popular artist of his time; and produced a vast number of pictures;—kings, statesmen, soldiers, sailors and fair women, eagerly sought to be handed down to posterity by his pencil; he had the happy art of always preserving an agreeable likeness; just such a one as a person would desire to see of himself or herself; and of the accuracy of which there could not be a doubt—for it was invariably striking. Homely men and plain women he contrived to make graceful or beautiful, and he did so without sacrificing truth; the party painted was at once known by the resemblance; yet it was seldom that he did not improve upon the original. This engraved collection of his works cannot fail to have a very wide interest, for many of the characters are associated with history, and others are of especial excellence as works of art. No. 6 contains that famous portrait of John Kemble as Hamlet, which was one of the earliest to establish his merit, and will be one of the most lasting to sustain it; it is engraved by James Egan. Another is a portrait of Lady Wallscourt—a lovely woman, playing on a guitar; engraved by G. H. Phillips. The third is a portrait of the daughter of Sir George Murray, known as 'The Child with Flowers,' engraved also by Mr Phillips. The three are exquisite specimens of art, and of a character highly interesting.

THE ROYAL GALLERY OF BRITISH ART. No. 3. The Paintings by EASTLAKE, R.A.; LANDSEER, R.A.; COLLINS, R.A.—The Engravings by W. FINDEN; E. FINDEN; F. BACON.—Publishers, Messrs W. and E. FINDEN.

WE received the third number of this truly national work at too late a period of the month to render it justice. In our next publication we shall offer some remarks upon its high merit, and the claims it advances upon all who are interested in the welfare of British Art.

Portrait of the MARQUIS OF WESTMINSTER. WILLIAM JONES, of Chester, Painter. LUPTON, Engraver. Seacombe, Chester, and Ackermann, London, Publishers.

WE do not know Mr Jones of Chester: but we do know that he is an able painter of portraits. This is a striking likeness of the Most Noble Lord; the attitude is easy and graceful; the landscape of his magnificent seat, Eaton Hall, is introduced into the back ground. The artist, if we may judge

from this example of his ability, is entitled to a very high rank; the fine, kindly, and expressive countenance of the Marquis is admirably preserved; Mr Jones had a very favourable subject, and he has succeeded in so copying it, as to render his work all that the numerous friends and admirers of his lordship could wish. It has been ably engraved by Mr Lupton, and the publication is highly creditable to a provincial city.

Portrait of the Rev. JABEZ BUNTING. J. BOSTON, Painter. S. W. REYNOLDS, Engraver. AGNEW, Manchester, Publisher.

THIS is another example of Provincial enterprise. Mr Andrew Agnew, of Manchester, leads the publishers, out of London; he has issued, from time to time, a series of admirable portraits on a large scale, and of corresponding merit. The parties are all more or less connected with the county of Lancaster, or its immediate neighbourhood; and although popular in their own districts, some of them have to thank this energetic publisher for a distinction they would not otherwise have obtained. It is gratifying to find so much spirit in a town of the provinces. The Rev. Jabez Bunting is the great leader of the Wesleyan ministers; a man of large mind, and in every sense of the term an estimable person. To the extensive society—but not to it only—of which he is so eminent a member, this print will be a valuable acquisition. It is a striking likeness, engraved in a very able and satisfactory manner.

TO CORRESPONDENTS.

No. 1 of THE ART-UNION has been reprinted, and may be procured through any of the ordinary channels.

"An Artist" may be right: the term "Reviews," and a few other words of the same character, as applied to a rival competitor, are to be justified by no prerogative—to be excused by no license. But age, which saves from personal chastisement, shall preserve from another sort of punishment also. It is melancholy to see an old man, with one foot in the grave, kicking with the other at every object that may come in his way; still labouring to depreciate the excellence he could never attain; to crush the ambition he could never feed; and to persecute the honest industry he could never imitate; to find life, at its close, as malignant as it was in its vigour; to see impotence still striving to stab, fumbling with the knife, and gnashing the teeth with rage that should be only laughed at. Agh! such a picture is sickening to think of—how much more to witness.

We cannot agree with our friendly correspondent "H****," although we may thank him for his suggestion. We have considered the matter well; and will be at once effect the object he desires, if we could be persuaded that good would come of it, either to ourselves or to others.

A correspondent suggests, as a "Nelson Testimonial," a ship made of iron, the size of one of those in which he gained his victories; with "his figure and figures of his chief officers on the deck, made either in bronze or marble"—the interior to be fitted up as a chapel. We submit the plan to the competitors.

MR HORTLAND's valuable and interesting book on Angling, just published, shall receive due notice in our next.

"A Provincial Drawing-master" has our sympathy, but cannot receive our help.

We have many correspondents to whom our earnest thanks are due; a friend in Liverpool, another in Norwich, and another in Bath, have much obliged us. We have also "A Portrait Painter;" "T. M. S.;" "An Amateur, but not a Connoisseur;" "A Young Student;" "F. G.;" "A Palette;" "M. O. N.;" "An Architect at Manchester;" "A Wanderer in Wales;" "An Old Member of the Royal Hibernian Academy;" "A Rejected from Somerset-house;" "L. P.;" "An Artist;" the friends who forwarded us information from Edinburgh; and "Tom of Coventry."

AGENTS FOR "THE ART-UNION."

BATH—Mr Pocock, Argyle street.—LIVERPOOL—George Linnecar, Church street.—MANCHESTER—J. C. Grundy, Exchange street.—PLYMOUTH, E. Fry.—SCOTLAND—Alexander Hill, J. Mundell, and A. Crichton, Edinburgh.—John Finlay, Glasgow.—IRELAND—Milliken and Son, Dublin. John Hodgson, Belfast.—PARIS—Rittner and Goupil.

Communications for the Editor may be sent (post free) to the care of Mr William Thomas, Publisher, 19 Catherine street, Strand.

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JAMES FAHEY, Hon. Sec.

TO ARTISTS.

THE EXHIBITION of "The Society for Promoting the Fine Arts in the South of Ireland," will take place in the city of Cork in the month of July. Artists desiring to contribute may receive all necessary information by applying by letter (post-paid) to "the Editor of the ART-UNION," 19 Catherine Street, Strand.—N. B. All expenses will be defrayed by the Society.

ART-UNION OF LONDON.

THE COMMITTEE beg to inform the Subscribers and the Friends of Art generally, that the **SUBSCRIPTION LISTS** for the Year 1839-40 are now Open, and will continue Open until the end of the year.

The Report of the Proceedings of the past year, with the Minutes of the General Meeting held on the 4th instant, will be ready for delivery at the end of the month.

Subscriptions are received by Charles Palmer Dimond, Esq., Treasurer, 10 Henrietta street, Cavendish square; by Edward Edwards, Esq., Honorary Secretary, 15 Lower Brook street; and by any Member of the Committee; at the London and Westminster Bank, 38 Throgmorton street; and at the Branch Offices of the same, 9 Waterloo place, Pallmall; 155 Oxford street; 213 High Holborn; 12 Wellington street, Borough; 87 Hart street, Whitechapel; by Messrs P. and D. Colnaghi and Co., Pallmall East; by Mr Richard Jennings, 62 Cheapside; and by Mr Thomas Brittain, Collector, 10 Clarendon square, Somers Town.

TO ARTISTS, &c.

ROYAL MANCHESTER INSTITUTION.—

An EXHIBITION of PICTURES in Oil and Water Colours, SPECIMENS of SCULPTURE and CASTS, ARCHITECTURAL DESIGNS, and PROOF IMPRESSIONS of MODERN ENGRAVINGS, will take place in August next.—Works of art intended for exhibition must be sent so as to arrive from the 16th to the 31st July inclusive. Pictures from London may be forwarded through Messrs Keenworthy and Son, Carriers; and from other places by the most convenient water conveyance.

Printed copies of the regulations, or any further information, may be had on application to Mr G. F. Mandley, the secretary, at the Institution; or to Mr A. T. Myall, at the Gallery of the Society of British Artists, Suffolk street, Pall Mall (East), London.

The following PRIZE is OFFERED for COMPETITION to Exhibitors:—The HEYWOOD SILVER MEDAL, and £20, for the best MARINE PAINTING in Oil, being an original composition, in size not less than three feet by two feet.

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